

# MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. VII—NO. 23.

NEW YORK, WEDNESDAY, DECEMBER 5, 1883.

WHOLE NO. 199.



MME. TREBELLI.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage invariably in advance.)  
Yearly, \$4.00; Foreign, 5.00; Single Copies, Ten Cents.

## RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00  
Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, DECEMBER 5, 1883.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

## BLUMENBERG &amp; FLOERSHEIM,

Editors and Proprietors.

HORACE W. NICHOLL, . . . . . Organ Editor.

SPENCER H. COON, . . . . . Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

Western Office: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.

## CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.  
 Mr. E. M. BOWMAN.....St. Louis, Mo.  
 Mr. H. CLARENCE EDDY.....Chicago, Ill.  
 Mr. H. G. UNDERWOOD.....Milwaukee, Wis.  
 Mr. HENRY CARTER.....New York.  
 Mr. A. R. PARSONS.....New York.  
 Mr. A. J. HOLDEN.....New York.  
 Mr. A. A. PATTOU.....New York.  
 Mr. S. P. WARREN.....New York.  
 Mr. CONSTANTIN STERNBERG.....New York.  
 Mr. S. AUSTIN PEARCE, Mus. D., Oxon.....New York.  
 Mr. EDWARD IRENAUS STEVENSON.....New York Independent.  
 Mr. H. E. KREHBIEL.....New York Tribune.  
 Mr. GUSTAV KORN.....New York Sun.  
 Mr. LEOPOLD LINDAU.....New York Mail and Express.  
 Mr. HENRY T. FINCK.....New York Evening Post.  
 Mr. MAX MARKTER.....New York.  
 Dr. LOUIS MAAS.....Boston, Mass.

## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Mary Anderson,	Joseffy,
Sembranch,	Sara Jewett,	P. S. Gilmore,
Scalchi,	Rose Coghlan,	Neupert,
Trebelli,	Chas. R. Thorne, Jr.,	Hubert de Blanck,
Marie Rose,	Kate Claxton,	Dr. Louis Maas,
Anna de Bellecca,	Maudie Granger,	Max Bruch,
Etelka Gerster,	Fanny Davenport,	L. G. Gottschalk,
Emilie Ambre,	Janaushek,	Antoine de Kontski,
Emma Thureby,	Genevieve Ward,	S. B. Mills,
Teresa Carrefio,	May Fielding,	E. M. Bowman,
Kellogg,	Ellen Montejo,	Otto Bendix,
Minnie Hauk,	Lilian Olcott,	W. H. Sherwood,
Materna,	Louise Gage Courtney,	Stagno,
Albani,	Richard Wagner,	John McCullough,
Lena Little,	Theodore Thomas,	Salvini,
Murio-Celli,	Dr. Damrosch,	John T. Raymond,
Chatterton-Bohrer,	Campanini,	Lester Wallack,
Mme. Fernandez,	Guadagnini,	McKee Rankin,
Lottie,	Constantin Sternberg,	Boucault,
Minnie Palmer,	Dengremont,	Osmond Tearle,
Donald,	Galsani,	Lawrence Barrett,
Laura Dotti,	Hans Halatka,	Rossi,
Geltinger,	Arbuckle,	Stuart Robson,
Catherine Lewis,	Liberati,	James Lewis,
Blanche Roosevelt,	Fernanti,	Edwin Booth,
Sara Bernhardt,	Anton Rubinstein,	Max Treuman,
Clara Morris,	Del Puente,	C. A. Cappa.

IF we are to believe the reports from London, Mr. Gye has decided to reform the star system of Italian opera. He will do this by giving complete *ensemble* representations of the operas put upon the stage, rather than by paying enormous salaries to prime donne. There is no doubt the time has arrived for impresarios to take some steps to resist paying the ridiculous sums artists have now come to demand as a right. The star system has had its day, a good long day, too; but with the death of the old school of singers will come the demand for more thorough *ensemble* performances, and these, after all, give the greatest general satisfaction.

MR. RUD. ARONSON is a very talented manager, and a young man of remarkable energy and will power, and he has accomplished more at his age than most young men. For this very reason he should exercise a minimum of common sense and cease to occupy the questionable position of musical director and composer. If he ever had the good fortune to hear the comments of the musicians of his orchestra, both upon his conducting and his compositions, he would find that in the musicians' opinion he has

not improved in either respects since the late Gotthold Carlberg first referred to his anomalous career. It is the same thing now as it was then.

DURING Mr. Irving's presentation of "The Merchant of Venice" here, the music performed by the orchestra was of an order superior to that generally played in theatres. It was mostly written by Hamilton Clarke, an excellent English musician, whose works show high qualifications. But in this country, at least, no one seems to care to give any attention whatever between the acts to the orchestral selections. It is, therefore, really useless for a gifted composer to write good incidental music to any play, except for the sum that may be offered him to do so. People do not go to the theatre to listen to music that requires silent attention, but are glad of the opportunity to talk to each other, which the wait between the acts affords them.

FOREIGN composers lose no chance of doing the most to help each other along. The latest report is to the effect that there is about to be formed an international society of ten French composers and ten other composers of various nationalities, the object immediately in view being to give, the coming spring, extensive performances, with chorus and orchestra, of different works in the Trocadero Concert Hall, Paris. Ernest Reyer, member of the institute, has decided to act as president of this society. It is no wonder that foreign works are brought to and played in America, even if they are not of the highest order, for they are granted a fair hearing at home. If they are intrinsically poor, they will not be heard in the far-off future. The chief point we wish to make, however, is that they are granted, at the outset, a good performance.

GREAT works are often received in silence by large audiences, while ordinary compositions are applauded to the echo. It is the same in matters theatrical. The effect produced by a really solemn and impressive scene enacted on the stage, is one in which effusive demonstration finds no part. To the truth of this we were a witness a short time ago. Applause scarcely seems to be reverent after a grand chorus has been finely sung—say from Bach's "Passion Music," the same composer's Mass in B minor, or the Grand Mass by Beethoven. There have been numerous instances where the deepest silence has prevailed, even in parlors, after the performance of certain lofty works. It is, therefore, not always a bad sign when a new composer's creation is received in silence, whatever may be said to the contrary by shallow-minded critics.

Theodore Thomas has made contracts with Frau Friedrich-Materna, Herr Winklemann, and Herr Scaria, of the late Richard Wagner's opera company, for a tour in the United States. These famous singers, who were chosen by the composer for the interpretation of the principal roles in his work, and whose performances have given them worldwide reputations, will appear here in important selections from Wagner's operas in conjunction with Mr. Thomas' orchestra. The first performance will be given in Boston, on April 14, and afterward New York, Brooklyn, Philadelphia, Washington, Baltimore, Pittsburg, Cincinnati, Memphis, Atlanta, New Orleans, St. Louis, Kansas City, Minneapolis, St. Paul, Chicago, Buffalo, Toronto, and Montreal will be visited. In Cincinnati and Chicago the singers will appear at the May festivals.

The present season of opera at the Academy of Music will terminate on Saturday, December 8. In the week beginning December 10 Her Majesty's Opera Company will appear at the Academy of Music, Philadelphia, and the following week they will be at the Globe Theatre, Boston. The remaining nights of opera that are due to the subscribers will be given at the Academy early in January, when Colonel Mapleson and his troupe will return for two or three weeks. On December 4 "Lucia," was Mme. Gerster and Signor Vicini, will be given at the Academy of Music, Philadelphia.

The second public rehearsal of the New York Symphony Society will take place at the Academy of Music on next Friday afternoon, when the programme, which will be repeated at the concert on the following evening, will include Tchaikowsky's symphony in C, Beethoven's grand quatuor in C sharp minor, scored for grand orchestra by Carl Mueller-Berghaas, and three pieces for string orchestra by J. S. Bach. Mendelssohn's music to "Midsummer Night's Dream" will also be given.

The German Lilliputian Comedy and Operetta Company have arrived from Havre under an engagement to Mr. G. Amberg, of the Thalia Theatre. The company is composed of ten dwarfs forty-two years of age and under, the tallest of whom is said to be only four feet high. These miniature artists have given their entertainments with success in the principal cities of Europe, and they will shortly be seen at the Thalia Theatre.



## THE RACONTEUR.

THERE is mourning in the land among the younger generation and many children of a larger growth over the report that the San Francisco Minstrels are to leave New York.

When that shall have become an established fact, the decay of minstrelsy, so long threatened, is at hand, and many who enjoy pleasant ballad singing, quaint delineations of plantation life and manners and those fantastic performances that cannot be classified, will have to be satisfied with gigantic and mastodontic entertainments, dignified by the title of minstrelsy, or find an evening's amusement in other fields.

The purpose of the San Francisco Minstrels in deserting the metropolis has excited much speculative comment.

Their ranks, it is true, have been sadly depleted in recent years.

After the retirement of Barnard, the sweet tenor voice of the favorite Wambold was lost when, broken down in health and spirit, he sought the far West to make himself a man again.

The death of jolly Backus fell heavily on his life-long companion, Birch, although the latter's quips and quirks lost none of their sly, unctuous humor as he reeled off the absurdities of the overture.

Backus always inspired a newspaper man in writing of him to say something about his mouth, which was undoubtedly his fortune, and certainly its cavernous depths and agility in assuming the most extraordinary Talmagian grimaces was one of the wonders of the century.

His mimetic talent and abandon to the spirit of a story made his end of the row a constant source of merriment to the most stolid, and his demise left a vacant chair in the company that could only be partially filled.

Ricardo occupied a peculiar niche of his own, and in his portrayal of the dusky maiden with operatic tendencies and amateurish execution he was approached alone by the only Leon, a hoary old-timer, who has descended to the present generation from the days of Christy's minstrels.

When Ricardo passed in his checks there was no discount on the fact that he could sing the "Miserere" about as execrably and as comically as an elephant trying to dance.

His close imitation, however, of the colored female form divine and her eccentricities made him a welcome feature of the programme, especially as he was inflicted on the audience only a few minutes.

The citizens of New York will not evacuate the town if there should never be another minstrel performance here.

Nor would they if there should not be any more operatic performances with poor singers, villainous scenery and—wretched orchestra.

The San Franciscans, however, will be sadly missed, not only by the overworked *paterfamilias*, the laughter-loving maiden and the uproarious small boy, but particularly by the editors of this journal, who have found in this band of merry-makers the only safeguard against filling lunatics' graves.

This assertion becomes less startling after explanation.

The editorial intellect forced to read the unintelligible drivings of protoplasmic minds with which some journals, dubbed by gossip musical, are filled, has at times become strained to catch these writers' meaning and over-taxed by their morbid views of human nature.

The only relief from impending insanity has been found in a hearty laugh at the San Francisco's.

Their jovial entertainment has enabled the editors of the MUSICAL COURIER to take a compassionate view of readers who can find wit or wisdom in these will-o'-the-wisps of journalism that come and go, and that is the end of them.

If the San Franciscans really depart, as is likely, the purveyors of intellectual nonsense will rejoice, because they will then fancy in their mad arrogance that the editors of this journal must certainly become insane.

So long, however, as the delicious Western humor of the "criticisms" in the *American Art Journal* is spared us, we have some hope of preserving our mental equilibrium.

Signor Arditì has written a new waltz song, "L'Incantatrice," and has dedicated it to the Queen of Italy. The popular conductor has received a cablegram from the Italian Consul in London, telling him that the Queen has accepted the dedication.

Duff's Opera Company will begin an engagement at the California Theatre, San Francisco, on December 10.

## Robert Schumann and His School.

ESSAY BY LOUIS EHLERT.

[Translated for THE MUSICAL COURIER by H. D.]

SCHUMANN'S "Faust" music ranks high in the love of the public. I have ever differed from this opinion in regard to its worth. It comprises in its second and third parts—the first is considered comparatively weak by others as well—several remarkable numbers, for example, the scene with the "four grey women" and "Here we have a free view," and possesses, in lyrical respects, an harmonious charm which is equaled in but few of the master's works. But this "Faust music" suffers from two very grave faults, from its incoherence and from its unsatisfactory close; at least, so I must consider it. That Schumann himself was not quite satisfied with this conclusion is proven by the two versions.

Still, the discarding of a first sketch and the attempting to succeed better at a second effort, does not always result in Leonore overtures. If the stanzas, "all earthly things are but a symbol," are at all adaptable to composition, they must retain a mythical character. These are the ultimate items of all earthly wisdom which are here expressed, and last things are not so well-sounding. Palestrina's style might have formed the happy medium at this point. In the beginning we remark something of this style; as soon, however, as the "ever womanly" makes its appearance the chorus is overcome with a bliss which appears to me to be far from the idea Goethe had of this thought. The woman here is not to be considered feminine, but simply the abstract idea of a reconciliation and an atonement through love. In the "everlasting womanly" of Schumann I can discover the finite masculine of an insufficient power. Were it possible to enjoy this chorus without a consideration of its text, it would prove one of the most beautiful ever written. The sensuous charm it exerts is overwhelming; unfortunately, this is just the element it should not possess.

Out of Schumann's last period of productiveness there come the ballads, "Joy of Edenhall," the "King's Son," "Singers' Curse," "Page and King's Daughter," the "Night Song" of Hebbels, "New Year's Song" of Rückerts, a mass and a requiem, throughout works for voice and orchestra, all of them interesting, although the frightful shadows of his impending mental dissolution start up here and there. The unfortunate attempts of a pianoforte accompaniment to the recitation of ballads "Fair Hedwig," the "Boy of the Heath," the "Escaped One" also belong to this time. The awful spectre of music doomed to call forth conversation is, in fact, subverted; for here music is produced during a recitation. And when two equal interests attempt to meet at a point and intersect each other, all comparison between them becomes impossible. One of them must succumb. We are struck dumb that a man of his cultivation should have had this thought. The false Schumannian's, who term themselves his real followers, receive all these things with equal enthusiasm. It is ever the misfortune of great men that they are not free from faults, and that their faults usually cause a fathomless confusion.

Like everything else in Schumann, his religious feeling was also romantic. It was impossible for him to form an intimate alliance with the severe texts of Mass and Requiem. That general poetic expression of the love of God as it exists in the already composed "Advent Hymn" and in the New Year's song of Rückerts, which was composed later, was certainly more to his taste. I am entirely without information concerning Schumann's position in regard to philosophy or religion. Many of the traits of his nature, however, lead me to believe that he was a pantheist.

But a few words will suffice in referring to the tragic close of Schumann's life, for words are powerless in the face of such a fate. It is a childish fancy to personify the powers of nature, to endow them with human attributes or to render them accountable. Our indignation that a flaw in the organization of the brain of a great man could lead to total bankruptcy, must always stand as the last effort of human-resisting power, in spite of all science and religion. Since Schumann could become insane and Beethoven deaf, fate must assume the appearance of a physiological catastrophe.

This sketch of Schumann in its general outlines is herewith concluded. I have only traced those phases which appeared to me most essential. Nor have I referred to many of his most excellent works, and will here only speak of his mighty and imposing "Genovefa" overture, that to "Julius Caesar," to the "Bride of Messina," and the remarkable overture to "Hermann and Dorothea," conspicuous for its contrast between the idyl and the tragic groundwork of the French Revolution. I have not mentioned his lovely duets, his three and four voiced songs, with and without accompaniment; the tender "Requiem for Mignon," and the concertos for cello and four horns. The task of the essayist differs from that of the biographer. He does not relate, nor does he deal with the single stitches of the net, but with the entire net.

One of the recent orchestral concerts given under the direction of August Manns, at the Crystal Palace, London, contained the following large percentage of English compositions: Festival March, "Edinburgh," Oakeley; Fantasia overture, "Paradise and the Peri," Bennett; symphony in E minor, Macfarren; song, "Lo! here the gentle lark," Bishop; orchestra prelude, "The Eve of St. John," Stewart; overture, "Di Ballo," Sullivan.

## PERSONALS.

SOMETHING ABOUT OVIDE MUSIN.—Ovide Musin was born at Liege, Belgium, in 1854. He is the son of a well-known wholesale wine merchant. The father destined the son for a mercantile career, but as Ovide, at the early age of eight, had already shown great talent for music, he entered the Royal Conservatory at Liege in 1863, where he took the first prize for violin playing at eleven years of age. In 1870, Léonard, the celebrated Paris violinist and teacher, heard Musin play, and persuaded his



parents to let him enter upon the career of an artist. This turned out to be a piece of good advice, as Musin certainly has had considerable success in all the larger cities of Europe in which he has played, notably so under Hans Richter, in a Vienna Philharmonic Society concert, at the Paris Colonne concert, and in London at both the old and new Philharmonic Society and the Crystal Palace concert.

A GREAT ARTIST.—Vladimir de Pachmann will shortly return to England, when he will undertake an extended tour of the provinces. He is engaged to appear at some of the Monday Popular Concerts before Christmas, and will give pianoforte recitals at St. James's Hall on December 10 and 19. He has achieved a phenomenal success everywhere where he has appeared, and is acknowledged to be one of the best interpreters, if not the very best, of Chopin's compositions.

SERVAIS'S "L'APOLLONIDE."—Franz Servais has just finished an extended dramatic work, entitled "L'Apollonide," on which he has been seriously engaged for a long time. It may be given next year at the Monnaie Theatre, Brussels. Meanwhile, fragments of this work will probably be produced at an orchestral concert in Brussels, for the benefit of charitable institutions.

LUCCA'S ENGAGEMENTS.—Paoline Lucca is about to fulfill a four weeks' engagement in Moscow, for which she is to receive 40,000 roubles. About the middle of December she will be in Berlin, and will sing in "Carmen" on the opening night. From Berlin she goes to Vienna. In May and June she is engaged to appear at Covent Garden, London, for which she will receive \$20,000. The London Musical World says that she has an engagement offered her for this country for six months next season, at the rate of \$100,000.

MME. SCHUMANN IN LONDON.—Mme. Schumann, although sixty-four years old, is likely to appear in London during the present season. She is said to have lost none of her great powers, and she has never taken a last farewell of the London public, before which she appeared in 1856, a short time before her gifted husband died.

A NOVEL SUIT.—The suit of Edward S. Martin, former manager of the Boston Ideal Opera Company, against Miss Effie H. Ober and the company, for breach of contract, entered on its trial at Cleveland, last week. Martin's testimony, according to a correspondent of the Chicago Herald, sets forth that he had special instructions to "work up" the musical critics of the press, and that he used wine, lemonade and cigars with great lavishness. Martin swore that he spent \$12 on one occasion in Philadelphia in entertaining one critic. His object in this sort of business was to "get local notices which you could not buy." It is this sort of give and take which has been altogether too much in vogue. A critic found engaged in the business should be branded, and the man professedly attempting it should be taught his place.

JENNIE SARGENT'S SUCCESS.—Miss Jennie Sargent is a native of Newtown, N. H. She spent her younger days in Port Jervis, N. J., Haverhill, and Boston, Mass. She sang in public when only six years old. She sang with Camilla Urso in the latter's concert tour, which took her as far as Australia. Miss Sargent then went to Milan and studied with San Giovanni. She has appeared in Malta and many Italian cities, and all with marked success. She is now in Naples, and could have gone to the Italian Theatre, Paris, which Maurel, the baritone, is managing.

A STUPID ADVERTISEMENT.—We learn from Paris journals that Mlle. Nevada, the American singer, while out visit-

ing a friend recently in that city, lost a package of United States bonds, certificates of stock, &c., amounting altogether to the respectable sum of \$120,000. As an advertisement this will prove a failure.

MR. MAAS'S SPECIAL ENGAGEMENT.—Mr. Maas, the English tenor singer, is still connected with the Royal Italian Opera, London. He has accepted a special engagement to sing ten times with the Carl Rosa troupe during the first month of the Drury Lane season, after which he will return to fill his engagement at Covent Garden.

MISS GRISWOLD'S SUCCESS.—Miss Griswold appears to have achieved success at her first concert at the Crystal Palace, London. Both audience and critics were delighted with her performance. The Times says that her voice is a soprano of great compass and excellent quality, and that she is a singer thoroughly trained, of rare intelligence, and possesses genuine dramatic feeling.

ABBIE CARRINGTON'S ILLNESS.—Abbie Carrington, the prima donna of the Hess Opera Company, has been dangerously ill, but is reported to be now out of danger. She is in St. Louis, and expects to be able to rejoin the company in about a week. It is said that her malady was the result of her sleeping in a room in a hotel which had been for three months previous occupied by a lady suffering from a blood disease of a contagious type.

RELEASED FROM HER ENGAGEMENT.—Miss Lillian Russell has succeeded in obtaining a release from her engagement with Manager Henderson, so that she can sing at the Princess's Theatre in Gilbert & Sullivan's new opera when it is ready for production.

LUCKY LITTLE EMMA.—Every Western newspaper raises its hands in advance when Miss Emma Abbott is about to appear, and then exclaims: "Miss Emma Abbott is an especial favorite here," and then it speaks in advance of "this charming little prima donna," her "excellent health," her "vivacity and piquancy," and all that sort of thing. Now the Cincinnati Times-Star bubbleth over thus: "Where else can be found such a combination of voice, vivacity, industry, ability as an actress and genuine common sense?" Echo simply answers in the usual fashion. There is such a unanimity attending these sweet, tender little tributes to the sweet, tender little prima donna, that we sometimes wonder if all the critics of the expanding West did not once on a time get together and help each other out regarding little Emma. Here is a plain case of two souls with but a single thought—Little Emma after she has got away with a critic!

DELIGHTING THE WEST.—Teresa Carreño is still receiving the homage of the West.

A SORROWFUL WAIL.—The Chicago Herald bewails the attempt of "Miss Ober's company of church choir singers" to present "Girofle-Girofla," and declares that Miss Marie Stone does not know how to act drunk. The Herald thinks, however, that such a thing might not be the "propah capah" for a Boston Ideal. What a Chicago critic does not know in this line is not worth knowing.

SEARLE'S NEW OPERA.—"Estrella," a comic opera by Luscombe Searle, is announced by Messrs. Brooks and Dickson for production, for the first time in this country, on Monday next.

## Mme. Trebelli.

IT falls to the lot of very few artists to achieve fame so readily and sustain it with such ease, as has been the case with the accomplished lady whose portrait we give this week. It did not take long to discover in the charming young debutante, who won so extraordinary a success as *Asucena* with Mapleson's then newly-formed operatic company, in May, 1862, a singer who might be legitimately regarded as one on whom "Alboni's mantle had fallen."

And what had Mme. Trebelli done previously? To begin with, let us mention that she is a native of Paris, and that her real name is Gillebert. In adopting a stage name the letters of Gillebert, as will be seen, were transposed, and the "g" altogether dropped. We wonder how many times the lady has been told that the new name suited her admirably, because of its alliterative relationship to the words *très-belle*. But, to resume. Her musical talent displayed itself at a very early age, and, as usual, the piano was the instrument chosen as a medium for its development. Another of Mme. Trebelli's early gifts was application; so, as a natural result, she was a pianiste of no ordinary capacity at the age of sixteen. It was about this time that, in accordance with what appears to us another general rule with distinguished vocalists, her music-master suddenly discovered her to be the possessor of an extraordinarily fine mezzo-soprano voice. Vocal study was thereupon commenced with Mr. Wartel, an excellent Parisian professor, and under him Mlle. Trebelli remained about four years. Then began her artistic public career, which was one of continuous success. Mme. Trebelli has sung in all the capitals and large cities of Europe, and everywhere she met with the same hearty reception by the public and unanimous praise by the press. For three consecutive years she was engaged at the Berlin Royal Opera House, and the fastidious public of the Prussian capital has never ceased to hold her up as one of the greatest living artists and singers. This impression has also prevailed at London, and has so far gained ground in New York on the few occasions our public has had a chance to judge of Mme. Trebelli's artistic qualities. May we soon be allowed to hear the estimable lady more frequently.

## CORRESPONDENCE.

## Milwaukee Correspondence.

MILWAUKEE, WIS., November 17.

VERY little of note, musically speaking, has been heard in this city since my last report. Our local orchestral leader, Christian Bach, gave a symphony concert at the West Side Turner Hall, including the march from Franz Lachner's Suite No. 1, two movements from Haydn's "Oxford" symphony, and the two that form Schubert's unfinished symphony in B minor, as well as Mendelssohn's "Ruy Blas" and Rossini's "William Tell" overtures, and some minor selections. We have also had two operatic performances, in the German, by George Isenstein's Chicago Company. Miss Scheerenberg was announced as the bright particular star, but instead she was suddenly taken ill (it is to be hoped not on account of the slim advance-sale of seats) and a Miss Ranney took her place quite acceptably as *Agathe*, in Weber's "Freischütz." Miss Wassmann as *Aennchen* and Mr. Elsbach as *Max* rendered effective support, but the chorus was very weak vocally. The other opera given by this company was Strauss's "Merry War."

At a recent private musicale here, a little duet for piano, consisting of three Minuettes, by Dorsey W. Hyde, a new composer, were very favorably received. These parlor entertainments are becoming very popular here, where the greatest interest is taken in all musical matters.

On Thursday evening last a reception concert was tendered by an audience which filled every corner of the Academy of Music to two Milwaukeeans just returned from studies abroad—Mrs. Emily Miltner, a contralto singer, and Mr. Joseph H. Chapek, violinist. The programme was an elaborate one, including several difficult vocal operatic selections, but the sudden and intense severity of the weather completely handicapped the singers, and Mrs. Miltner, instead, struggled with two or three simple songs by Blumenthal and E. Lassen. Mr. J. V. Beyer, one of our business men here, with an excellent tenor voice, was unable, likewise, to carry out his part of the programme, and his rendering of a song by Mr. Chapek, called "The Arrow and the Song" (Longfellow's words) was completely drowned by the piano accompaniment, though Otto von Gumpert, who presided at that instrument, is a careful and skillful performer. Mr. Chapek's playing was most satisfactory. His solos included the first part of Mendelssohn's concerto, Sarasate's arrangement of one of Chopin's Nocturnes, and Wieniawski's "Chanson Polonaise." He also played a duet with Miss Emma Gether, pianiste, in Laub and Graf's "Sur des Aïres Bohèmes," and appeared in a string quartet, consisting of himself and C. G. Mushat, violins; B. Bach, viola, and W. Scholz, violoncello. Their selections were the most pleasing of all, and concluded, for the first time in America, the first part of B. Smetana's "From my Life," the "Serenata" of Moszkowski, and an exquisite allegro vivace movement of Küssmeyer. On behalf of Mrs. Miltner, it was promised that the omitted numbers should be sung by her within a short time at the concerts of one of our musical societies here, and in justice to the lady, comment on her voice must be deferred. Mr. Chapek made a very favorable impression. SPFX.

## Cleveland Correspondence.

CLEVELAND, OHIO, November 23.

THE Boston Ideal Opera Company has been having a sensational little wrangle, before Judge Hale, in this city, for the last few days. Some time ago suit was brought against Miss Effie H. Ober and others, for breach of contract and balance of salary by E. S. Martin. Martin says he put the company on a paying basis, as it was about bankrupt when he took it, and that he was discharged on account of his engagement to one of the young ladies of the company; while Miss Ober claims that he frequently became intoxicated, for which reason she discharged him.

The matter is not yet settled.

Last Monday evening a benefit concert was given to Mr. C. S. Lewis at the residence of Mrs. S. J. Miller, on Euclid avenue.

Mr. Lewis has a fine *basso-cantante* voice, over which he has perfect control, and that his many friends appreciate his talent was proved by the large number who attended.

The Remenyi concert, which took place in Case Hall last Monday evening, was a success. Remenyi is always heartily welcome in Cleveland, and, as usual, a fine audience greeted him.

Selections of great diversity of style were embraced in the programme, such as Chopin's "Nocturne" in G minor, and Paganini's "Capriccio."

In his fantasia on "Huguenots" he displayed unusual power and expression, and in response to encores he played "Hungarian Melodies," Schubert's "Barcarole" and "The Last Rose of Summer."

Remenyi was supported by Miss Jennie Dutton, soprano; Mr. E. De Celle, tenor; Mr. Ad Bauer, pianist, and the talented young elocutionist, Miss Emma Lemon.

Subscriptions for the Philharmonic concerts are rapidly increasing as the date of the first concert draws near. The first concert of the Cleveland Vocal Society to its honorary members takes place on the sixth of December.

Miss Emma Thursby, Antoine De Kontski and Russell S. Glover are to appear in grand concert at Case Hall next Monday evening.

Mr. Wm. H. Sherwood is announced to give a series of piano lectures and concerts at Case Hall, beginning on the seventh of December. AUDIAM.

## Chicago Correspondence.

CHICAGO, November 22.

THE Mozart Society, composed of male voices, gave its first concert of the season at Central Music Hall, last Tuesday evening. The director, Mr. M. L. Bartlett, has completely reorganized the chorus, discarding nearly half of the voices that constituted the society last season, and retaining only the very best. The result is quite noticeable. There is considerably less volume, but the quality of tone is much improved. In this respect, as well as in matters of phrasing, much, of course, still remains to be done—which is natural, when the recent changes are remembered.

The society was assisted by Mrs. Wells B. Tanner, of New York, who sang the favorite "Queen of Night" aria from Mozart's "Zauberflöte." Her high notes were clear and pure, but lacking in fullness. Her Lassen songs were considerably better, but by no means satisfactory.

The New York Philharmonic Club furnished the instrumental numbers, which were exceedingly well chosen—in that they were both short and remarkably effective—and were excellently played.

The members of the society were exceedingly well received, "The Tear," by Witt, being peculiarly well done and receiving a hearty encore, in response to which both verses were repeated—a very hazardous undertaking and one which very nearly resulted in disaster. As it was, the society struggled through without deviating very badly from the pitch. One verse would have been ample, and would not have taxed the voices so unmercifully.

The Boston Ideals, at the Grand, are drawing fair houses. Their work is scarcely as good as last season, particularly that done by the chorus; and as the public begins to find out this fact, the audiences will be likely to dwindle.

Almée, at Haverly's, is drawing quite good houses. Negri is about the only singer of importance in her troupe, but the attention to details of acting and the vivacity and ease of the principals make their performances very enjoyable, though occasionally there will be something a little too "broad" and rather suggestive of Parisian peculiarities.

We are threatened with another attack of the Kellogg Combination—may heaven protect us! Mr. Seeböck announces a piano recital for this evening at Weber Music Hall. The programme contains a liberal percentage of Seeböck's composition, which it is but just to say possess unusual merit, but a few programmes containing more of the standard piano works would be acceptable, and would give Mr. S. a higher position as a pianist. D. M. Levett and pupils gave a piano recital at Weber Hall Wednesday evening of last week. I was unable to attend.

The Chicago Quintette Club gave their thirty-ninth chamber concert at Hershey Music Hall last week. It was very enjoyable and was quite well attended.

The 108th pupils' matinee of the Hirshey School of Musical Art took place this afternoon; a fine programme was presented.

Harrison M. Wild's third organ recital was given at Unity Church last Sunday afternoon. Mr. Ricorr was the vocalist. Quite a good-sized audience was in attendance.

FREDERIC GRANT GLEASON.

## Orange Correspondence.

ORANGE, N. J., November 20.

ON Thursday evening the Chatterton-Bohrer Concert Company gave a fine exhibition of its powers to a fine audience. Theodore Thomas gave his first concert this season last Thursday to a very fashionable audience. All parts were well rendered, especially "Der Hölle Rache," by Miss Amy Sherwin, the soloist on this occasion. The concert closed with the introduction nuptial chorus and march movement from "Lohengrin," by Wagner. The Mendelssohn Union are rehearsing "The Messiah," which they intend giving in December, and is expected to be a great success.

Blind Tom, the noted negro pianist, will give an entertainment this (Tuesday) evening. He will probably have a full house, this being his first appearance here. W. S.

## Atlanta Correspondence.

ATLANTA, GA., November 18.

MUSICAL matters have been all the go during the past week, there being nine performances at De Give's alone. Ford's Comic Opera Company came November 12, 13, 14, with matinee, playing "Blue Beard," "Rip Van Winkle," "Iolanthe" and "Girola" with great success. Business was good during the entire engagement. The company is an unusually good one, and contains some of the best artists in the profession. May their return engagement be as satisfactory. Our long-planned musical festival came at last, with far more success than was anticipated. The management deserve much credit for the manner in which everything passed off. Not only was the whole State represented, but our sister States sent creditable delegations. A fine orchestra of thirty-two pieces, from Philadelphia, was engaged, and discoursed delightful music. The singing of Miss Fritch, a leading prima-donna from St. Louis, was one of the most enjoyable events of the engagement. Of the five performances—three nights, November 15, 16 and 17, with two matinees—there was not a single seat left unsold. The chorus of 300 voices, under the leadership of Professor Barili, gave evidence of fine training, and sang their parts with much credit. Levy, the cornetist, is, without doubt, the finest artist in his line. His playing was greatly encored, and received the general ap-

proval of all. Miss Bessie Pierce, of Arkansas, has a good soprano voice, and delighted all who had the good fortune to hear her. These popular artists, with the aid of the best home talent, produced the best programme that our Atlanta people have ever witnessed. We hope that their success will lead to greater successes in the future.

Coming: Duff's Italian Opera Company, November 23 and 24, with Saturday matinee.

## London Correspondence.

LONDON, November 10.

WE presume that, although Herr Richter, the distinguished director of the Richter concerts, has not hitherto visited America (as far as our knowledge goes), yet that his justly-earned fame has reached that country. Presuming this to be the case, we have greater pleasure in informing your readers that the brief series of concerts arranged to be given at St. James's Hall this season opened on Monday last, October 29. A fine selection of masterpieces by Wagner, Beethoven and Brahms was given, including the weird "Walküren-Ritt," the poetical introduction to act three of "Die Meistersinger," the "Huldigungs Marsch," Brahms' Academic overture, and Beethoven's ever-delightful Pastoral Symphony.

A special concert given at Covent Garden, October 29, was a brilliant affair, and formed the culminating triumph of a highly successful season of promenade concerts. Madame Sherrington, Miss Damian, Messrs. Santley and Sims Reeves contributed to this result, though naturally the magnet which attracted the vast concourse assembled on this occasion was the latter gentleman, the veteran tenor. Mr. Santley showed good taste in choosing Gounod's fine song, "*Au bruit des lourds manteaux*," from "Philemon et Baucis," in contrast to Sims Reeves, who, following in the wake of Patti, sang such trumpery ditties as rank from a musical stand-point with "The Sweet Bye-and-Bye." It is enough to cause Schumann and Schubert to turn round in their graves. Of course the singing and rendering were artistically perfect.

We have noticed lately that American journals speak of Wagner in a deprecatory tone, and were much pained and somewhat astonished thereat. We now notice that some so-called leading London papers advise Herr Richter not to revive the old Wagnerian favorites, and to diminish the dose of his music. We disbelieve the statement that the London public is weary of this magnificent genius, whom, we humbly desire to state, we could only name associated with Bach and Beethoven. He has faults; the sun has spots. He is a giant; therefore, if he were to have a wart on his nose or a pimple on his chin, they would naturally be larger than if they figured on the face of a pigmy. However, we will restrain ourselves from continuing this tirade here, awaiting a more suitable opportunity. Mr. C. A. Barry furnishes an able analysis of the music performed at these concerts. Mme. Emily Soldene has quite recovered from her long illness and has appeared recently as *Serpolette* in Mr. Henry Hersee's new adaptation of "Les Cloches de Corneville."

We smiled recently (but we request your readers not to attempt to do so), when a friend, glancing over the last news from your country, noticing the announcement that a theatrical company intended opening at Palermo or Padova, or at any rate some place beginning with a capital P, which, among other artists, numbered Messrs. Sirtini and Busi, the tenor, casually remarked that it was probable they would do a good business.

The same irrepressible, on noticing the criticism on the lack of talent displayed by the Duff English opera company, incidentally said that he should put them down as *Duffers*.

Apropos, this is the same person who, on being asked why the English nation did not want any more nincompoops in Parliament, replied that the reason was that they had one *Duffer-in*. See it?

But the climax was reached when, on reading the name of the tenor, Mr. Rising, the same individual remarked that if Mr. R. was not a rising tenor, he certainly must be the tenor Rising.

But, *revenons a nos moutons*, and let us inform your readers of the brilliant reception accorded to the new and sparkling novelty, "Falka," which has usurped the place so long occupied by "Rip Van Winkle" at the Comedy Theatre. This work is the composition of Mr. F. Chassaigne. The libretto has been adapted from the French of Messrs. Leterrier and Vanloo, by Mr. H. B. Farnie. We shall probably act in accordance with the wishes of your readers by returning, in our next letter, to the plot of "Falka," and giving it *in extenso*. At present we merely record its success, which will not seem astonishing when it is known that two of the principal parts were allotted to Harry Paulton and Violet Cameron.

Sterndale Bennett's "May Queen" will shortly be performed with stage accessories at one of the London theatres.

The programme of last Saturday's Crystal Palace concert was made up entirely of works by English composers who have been knighted. We think that no less valid reason could be assigned for such a selection.

The "Monday Pops" commenced at St. James's Hall on November 5. Mr. Cowen has postponed his intended visit to America indefinitely.

At the Royal Albert Hall Choral Society's concerts Berlioz's "Faust" will be performed, with Mon. Albani, Mr. Edward Lloyd, Mr. Santley and Mr. Pyatt as soloists.

ERNST WERTHEIM.

—Mrs. Emma Dexter is engaged to Cecilia Philadelphia for "The Seasons" in February.

## ITALIAN OPERA.

## Metropolitan Opera House.

## "DON GIOVANNI."

THE announcement of the joint appearance of Nilsson, Sembrich and Fursch-Madi in Mozart's "Don Giovanni" crowded the Metropolitan Opera House from pit to dome Wednesday night, and long before the curtain rose the sale of seats had to be stopped; the novel distribution of the female characters, and the good and bad features caused the performance to be a memorable one. The cast was strong, the *mise-en-scène* brilliant, the orchestra wretched, the conductor unacquainted with the tempi, the audience cold and reserved with its applause. Madame Nilsson gave a cold and dignified rendition of *Donna Elvira*; her voice has changed (not for the best) since she last was heard in this part, some ten years ago, at the Academy of Music, under M. Strakosch's management, then in her full freshness; notwithstanding the "marble" northern quality of her voice, she gave a certain charm to the part, for in the matter of vocalization, intonation and phrasing, Nilsson was then, as now, a perfect artist; but the quality of her voice has lost its freshness, the notes in the middle register sound hollow, her high notes are forced and scarcely contain any brilliancy, and her impersonation of *Donna Elvira* was unsympathetic and uninteresting. Her opening Aria "Mi tradi quell' alma ingrata," she sang void of expression, and failed to produce any effect.

The part of *Zerlina* gave very little opportunity for Mme. Sembrich to show herself to advantage. She sang "Batti, batti" and "Vedrai carina" in an excellent manner, but was wanting in coquettish charm and chic which this part requires and which is foreign to Mme. Sembrich. The success of the evening was made by Mme. Fursch-Madi, who in an excellent manner acted and sang *Donna Anna*. Her voice is full, rich and always true. The duet, "Fuggi, crudele fuggi," with *Don Octavio*, she gave with great dramatic force, and for the first aria, "Or sai chi l'onore," she received the well-deserved and only genuine applause of the evening. Signor Stagno gave a quiet rendition of *Don Octavio*; in the first aria, "Dalla sua pace la mia dipende," he showed some excellent phrasing. Signor Kaschman was a "harmless" *Don Giovanni*; Mirabella a "pains-taking" *Leperello*, and the orchestra "might have been less numerous," but it could "not have been less noiseless." Signor Vianesi is an excellent musician, a good conductor for an Italian composer's repertoire, but he is capricious and has it in his power to support or drown a singer, and he often does the latter.

## "RIGOLETTO."

The repetition of "Rigoletto" on Friday night at the Metropolitan Opera House does not call for much comment. It was in many respects better than the initial representation. Del Puente gave an excellent personation of the title-role. His singing, however, did not seem as effective as usual. Stagno, as the *Duke*, did much better than on the first performance, but occasionally sang a trifle flat. Nevertheless, in the "La donna è mobile" and the "quartet," he was highly effective. Signor Novara's *Sparafucile* and M. Augier's *Monterone* were respectable representations. The *Madama* of Mlle. Scaldi seemed to prove her value in small parts, and she alone was offered a floral wreath. Mme. Sembrich gave the music allotted to the role of *Gilda* with charm, grace and expression. Her vocalization was brilliant, and her high E at the end of the "Caro nome" was enthusiastically applauded. The whole aria had to be repeated. Her part in the "quartet" was admirably given. The orchestra was rough and noisy, the members appearing to scorn Signor Vianesi's lead.

## "LOHENGRIN."

At the matinee on Saturday "Lohengrin" was again presented, with exactly the same cast as before. The audience was large and fairly enthusiastic. Mme. Nilsson's personation of the role of *Elsa* was, as usual, very satisfactory. She sings with the expression needed for the due interpretation of the lofty music of Wagner. Especially was she effective in the duet after the "Bridal Chorus." Signor Campanini sang better than usual as *Lohengrin*, and received much applause. The *Ortruda* of Mme. Fursch-Madi deserved high praise; it was both dramatically and vocally strong. Signor Kaschmann exhibits himself to good advantage in the role of *Telramund*, while Signor Novara, as *King Henry*, is not so satisfactory. The chorus sang generally out of tune—so badly at times that a new opera would run the risk of being sadly misjudged if it should receive the same treatment on its first production.

## "LUCIA."

The performance of "Lucia" at the Metropolitan Opera House, Monday evening, was no better nor worse than on previous presentations. Mme. Sembrich again appeared to great advantage in the title-role, while Signor Campanini was hardly in as good trim as on other occasions. At best his voice is a wreck, and, therefore, his performance calls for no further notice here. Signor Kaschmann did quite well in his role. The chorus and orchestra sang and played about as well as usual.

## Academy of Music.

## "AIDA."

The performance of Verdi's teutonized Italian Opera "Aida," on last Wednesday night, at the Academy of Music, was in its totality the most complete and most satisfactory that we have witnessed in New York for a good many years. In fact, it was almost a revelation, and the large audience that had

gathered to hear it seemed to think so too, at least as far as the first appearance of Signor Nicolini in the role of *Radames* was concerned.

Thackeray called this world "a great, big stupid," and he was perfectly right. He might justly have added that it was a graceless coward.

Seldom in this city has not alone the stupidity but also the cowardice of human nature been displayed more clearly than in the treatment of Signor Nicolini by the metropolitan press. And by this we mean in special the alleged musical critics of the daily papers.

The charge rests not merely with the dailies, but to them it is now that we confine our strictures.

Signor Nicolini has been the recipient of flouts, gibes, scorn, diatribes, mal-allusions, innuendoes, and all the petty tribe of magpie jabberings which can well be put upon a man in a single, or even in two generations.

He has not been the victim of them, however, and we congratulate him on the stuff he has shown, both as an artist and singer on last Wednesday night.

Having thus cleared the air a bit, let us proceed.

We wonder what a candid, unprejudiced judge of Italian opera, not having heard Nicolini before, would have said to himself on last Wednesday night at the Academy of Music, after listening to Nicolini in the first act of "Aida."

Nay, after his first few notes, we assert, knowing whereof we speak, that such a judge would have exclaimed:

"What? Why, how is this? Is this Nicolini?"

Then he would have looked at his programme, have seen "Nicolini" opposite the name *Rhadames*, and have said:

"Why, yes, this is Nicolini! But, really, I don't quite understand. Something is wrong here. The papers have called Nicolini old, played-out, sung-out, a stick!—bless my soul, am I out of my head?"

Then this honest man would have looked around; he would have seen his neighbors delighted with Nicolini's singing. He would gradually have come to the conclusion:

"Well, I guess my head is on my shoulders after all."

Then this competent, judicial-minded person would have become deeply interested in Nicolini's voice, its clearness and its expressiveness; he would have observed how gracefully the tenor bore himself; he would then have declared:

"Upon my soul, this is a revelation! Either Nicolini is rejuvenated, or the critics are wrong-headed and wrong-hearted."

This man-open-to-conviction would have found Nicolini growing better and better as the opera advanced, and at the end of the third act he would have discovered an audience enthusiastic over the best tenor singing heard for many years in this city.

Then this decent judge would have given expression to his views something in this manner:

"A plague upon all these critics! They are not only ignorant; they are malicious. They are not alone incapable of passing an unbiased judgment, but they are too petty and ungenerous to give due to one they have slandered. I have heard this tenor and that tenor. To-night I hear Nicolini. I consider him not only a much-abused man, but a tenor better than Campanini at his throaty best in years gone by, to whom Capul could never have been compared, and far in advance of these youthlings whom I have been called on to hear at this Academy."

This virtuous judge might have been carried away to a certain extent by his enthusiasm and by the unexpected revelation in Nicolini's voice and method. He would, however, have echoed much that was said in the lobbies between the acts.

And on the following day the critics of the great dailies and the small dailies mentioned Nicolini in one or two lines as worthy of praise for his excellent work!

Praise, however, is not only due to Signor Nicolini, but also to all of the other artists, conductors, chorus and orchestra. Mme. Patti, as *Aida*, played the role even more interestingly than she sang it, and that is to say a great deal, but may be explained by the fact that the music allotted to *Aida* gives very little chance for the display of vocal pyrotechnics. Mme. Patti deserves censure for not sacrificing the alluring whiteness of her complexion to the demand of the role of an Ethiopian princess, who ought to have appeared in dark hues.

Mme. Tiozzo, the *Ameris*, is a conscientious artiste of evident experience. She knew and played her role well and spoiled nothing. Her voice, however, is a somewhat worn-out mezzo-soprano, with no height and no depth, but she makes the best of what there is left of once good middle register.

Signor Galassi was an excellent *Amonarro*, both histrionically and as a singer, and the minor roles of the *King of Egypt* and the *High Priest* were also satisfactorily rendered.

## "I PURITANI."

The performance of "I Puritani" last Friday evening was only tolerable. Signor Vicini was not in good voice. Signors Galassi and Cherubini created much enthusiasm, both on account of their excellent singing and spirited acting. Their interpretation of the famous duet, "Suoni la tromba," was admirable, eliciting thunders of applause, and they were obliged to repeat it.

Mme. Gerster as *Elvira* was truly great. Her acting of the "mad scene" could not be surpassed. Of her singing on Friday evening it is not necessary to go into details. Suffice it to say that she is equally wonderful as *Elvira* as she is in the roles of *Amina* and *Lucia*, which is saying all that could be desired. The chorus was in good trim. The mounting of the opera was not very elaborate.

## "LA TRAVIATA."

"La Traviata" was given at the matinee last Saturday, with

Mme. Patti in the title-role, Signor Vicini as *Alfredo*, and Signor Galassi as *Germont*.

The house was crowded to its utmost capacity, this being the first Patti matinee. Mme. Patti, though not in as good voice as usual, nevertheless displayed her wonderful vocal powers with remarkable facility. Some of her numbers, however, had to be transposed to a lower key, probably owing to her indisposition. Signor Galassi was a superb *Germont*, acting and singing its role with great feeling.

Signor Vicini did far better as *Alfredo* than as *Faust*. However, he sang off the key again in the lower notes. Evidently Signor Vicini is being utilized too frequently. He should be allowed some rest. The remainder of the cast was well selected and the opera generally was well mounted.

## "FAUST."

This opera was given for the third time this season on last Monday evening. Another change in the cast was noticed on this occasion, namely, Signor Bello as *Faust* and Signor Belati as *Valentine*. The balance of the cast was the same as at its representation a week previous. We cannot say that the alteration was for the better. Signor Bello was no improvement, and Signor Belati is a rather weak *Valentine* when compared with Galassi.

Mlle. Nordica made her second appearance, and strengthened the favorable impression which she created upon the occasion of her debut. Her voice also was more powerful this time. Mlle. Nordica is an artist of high order. Her vocalization is satisfactory in every respect, and it is a great pleasure to hear her.

Throughout the opera Mlle. Nordica was excellent, although hampered greatly by a very tame *Faust*. In the last two acts she evinced great dramatic powers. It is to be hoped we shall hear her in other roles ere long.

Miss Yorke, as *Siebel*, and Signor Cherubini, as *Mephisto*, were evidently not as well disposed as when they undertook the same roles a week ago; nevertheless they were quite successful and came in for a goodly share of applause.

## Metropolitan Sunday Concert.

IN addition to the two antiquies, M. Augier and M. Capoul, the following members of Mr. Abbey's company sang at the Sunday night concert: Mme. Fursch-Madi, Mme. Valleria, Mme. Trebelli, Signor Del Puente and Signor Novara.

The orchestra, under Vianesi's direction, played Massenet's "Suites Alsaciennes;" Saint-Saën's "La Jota Aragonese," and a very effective "March Heroique," by Massenet. It seems to us that if Signor Vianesi would pay more attention to the *nuances* and to the phrasing he would produce more desirable results. Had every number been played like number 6 of the "Suites Alsaciennes," the artistic result would have been much more satisfactory. Operatic arias with accompaniments on a poor piano are not the highest ideals of a concert, even if it is a Sunday concert, and consequently many beautiful effects were lost, which, with artists like Trebelli, Fursch-Madi and Valleria, might have added much to the enjoyment of the evening. Nevertheless, these three artists sang delightfully, especially Trebelli, whose phenomenal alto voice produced a marked effect. She sang a rondo from Rossini's "Italiana in Algieri," which was not exactly suited for her voice, and a delightful "Serenade," which she had to repeat.

Mme. Valleria rendered Senta's ballad from Wagner's "Flying Dutchman" (with orchestra accompaniment) very effectively, and made us anxious to hear her in the opera, but we were stunned when, before her encore, Signor Vianesi, after taking off his gloves, sat down at the piano and played the introductory chords of "Home, Sweet Home." Well, Mme. Valleria sang the antediluvian melody and added more laurels to her fame among the unmusical portion of the audience.

Nearly every one of the artists lost sight of the fact that at a concert it is customary to remain on the spot until the accompaniment is finished; at least, that is what we are accustomed to at Philharmonic and Symphony concerts. M. Capoul also seemed to forget that he was in a dress suit, and that in such attire and on a concert stage it is not *en vogue* to act a love scene with an imaginary prima donna.

## Casino Concert.

THE Casino concert of Sunday night presented

Miss Henrietta Maurer, pianiste; Miss E. E. Jacobs, contralto, and Levy, recently of Macon, Ga., with his cornet. If it has come to pass that an ordinary piano-player, such as can be picked up in almost any parlor, and a contralto who is pretty and knows next to nothing about singing, are to be offered to a New York public as representative artists in a concert at a leading place of amusement, then: *O tempora! O mores!* The Casino has an excellent reputation; but can it stand this method of madness?

We notice with pleasure that Levy, of Macon, Ga., with his cornet, has enlarged his repertoire, and in addition to the "Lost Chord," "Maud Waltz" and "Levy-athan Polka," now blows Aronson's "Sweet Sixteen." If not classical, his repertoire is at least abominable.

## New York Vocal Union.

THE New York Vocal Union gave its first concert of the season in Chickering Hall, on November 27. The affair being private, it is not a subject for sharp criticism, but it may be said that the chorus has somewhat improved since last season, although it has not as yet reached the high plane it will no

doubt occupy in the future. The interpretation of Sullivan's "Say, watchman, what of the night?" Leslie's "Land—ho!" and Rheinberger's "May Dew," was excellent, although the latter might have been much more effectively given. Miss Douglas did not produce a great impression by her singing of Liszt's "The Song of Mignon," but Mr. Morawski was eminently successful in his selections. Mr. Bergner's cello solos were pieces by Boccherini and Lachner, which were played with fair execution and taste, but which betrayed no power whatever. S. P. Warren was the conductor, and deserved praise for his share of the labor that must have been necessary in order to get up the entertainment.

### Lotos Club Ladies' Entertainment.

THE entertainment given by the ladies of the Lotos Club on Evacuation Day, at the club rooms on Fifth avenue and Twenty-first street, was most pleasant in every respect. W. T. Carleton was the master of ceremonies, and executed his difficult task with great ability and circumspection. Among the performers were Mrs. Buckley-Hills, Mrs. Crane, Miss Earle, Mrs. Gramm, Miss Copleston, Mme. de Nancarze, Messrs. Franko, violin; Louis Blumenberg, violoncello; Max Heinrich, Mr. Rising, Mr. Leslie, Mr. Carleton. The accompanists were G. W. Colby and Signor Agramonte. Mr. Carleton sang his selection with great spirit and effect, while Miss Earle created an excellent impression by her expressive singing. Mr. Franko played a Wieniawski "Polonaise" in good style, and Miss Copleston was well received in her piano selection. Louis Blumenberg proved himself a real artist in the two numbers he essayed. The whole affair was as pleasant as could well be imagined.

### Opening of the Bijou.

THE new Bijou Theatre, after two postponements, was opened on Saturday night with Offenbach's "Orpheus and Eurydice." The structure has been erected on the site of the old one, and presents an attractive appearance. The decorations are of Moresque pattern, wherein sky-blue, scarlet, gold, brown and yellow colors are abundant. Miss Marie Vanoni took the role of *Eurydice*, Miss Augusta Roche that of *Public Opinion*, and Mr. Digby Bell appeared as *Jupiter* in the opera. The opening was an agreeable and harmless affair. The company is not adapted to a fit interpretation of the lightness and grace of Offenbach's work, while the libretto of Mr. Freeman is totally devoid of the spirit of the original, as it tortures the airy brightness of the author's sentences into witless combinations of expressions without flavor and without hope. When a librettist bases his expectations on puns, he is regarded nowadays as a candidate for an old woman's hospital.

### Miss Walker's Benefit Concert.

THE benefit concert tendered to Miss Charlotte Walker, which was under the auspices of Mme. Murio-Celli, gathered a good-sized audience in Steinway Hall on last Saturday evening. The concert, as a whole, proved successful and certainly pleased the majority of those who were present. W. W. Keenan's piano playing was of a very amateur sort, especially so in the two movements of Beethoven's "Sonata Pathétique," where the absence of all intellectuality and conception was plainly evident. The technical part was also far from satisfactory. The duet from "Favorita" was fairly well sung by Miss Groebl and L. G. Gottschalk. Miss Charlotte Walker has a voice of more than average quality and beauty, but her interpretation of the "Aida" selection was marred by a persistent vibration of tone. She sings intelligently and has some dramatic instinct. She was less satisfactory in the two duets from "Semiramide," while Miss Groebl showed to excellent advantage. Miss Groebl also sang with good effect a cavatina from "Semiramide," in which she exhibited a fair method, joined to facility of vocalization. Her intonation, however, is absolutely exact. It is not necessary to say much of John Gilbert's interpretation of "Qui Sdegus," notwithstanding that he was encored.

Miss M. Diltney gave Mme. Murio-Celli's "L'Incantatrice" with remarkable brilliancy, and possesses more execution than most professional artists. We do not admire her staccato notes, but otherwise she has rare gifts, and deserved the recall tendered her. Mme. Sacconi's harp performances were artistic in the extreme, and were really one of the features of the concert. In all her playing she exhibits taste and intelligence. L. G. Gottschalk gave the "Eri tu," from "Un Ballo in Maschera," with good effect, and also joined Mr. Gilbert in the "Suona la Tromba," from "I Puritani," which went quite well.

...It is said that a company has been formed to carry out a reformed theatre, a model of which has recently been exhibited. Everything possible about this theatre (says the *Pall Mall Gazette*) is of iron. Scenery and curtains are lifted and lowered by hydraulic machinery, so that only about one-sixth the number of men usually required suffice to work everything, and the scenes can be changed in a surprisingly short time. The stage floor is in a number of rectangular sections, each of which can be raised and lowered independently by hydraulic power. This gives power to produce many remarkable and picturesque effects impossible with ordinary machinery. Thus the stage may be made to slope backward and downward, so that the audience may suddenly find themselves at the top of a mountain range, looking down into deep valleys.

### HOME NEWS.

—Theodore Thomas and his orchestra left on a short trip for the South.

—The Courtney Company gave a trip up in New York State week of December 10.

—Her Majesty's Opera Company will give a week of Italian opera at the Globe Theatre, Boston, commencing on the 17th inst.

—The McCaull Opera Company are pleasing large audiences at Haverly's Theatre, Philadelphia, with "The Princess of Trebizonde."

—The Boston Oratorio Society was to give a performance of Haydn's "Creation," at the Boston Music Hall, on Tuesday evening.

—Miss Helen Hopekirk intends to give four pianoforte recital matinees in Steinway Hall on Thursday, December 20, January 3, 17 and 31.

—Her Majesty's Opera Company was to give "Lucia," at the Philadelphia Academy of Music on Tuesday evening, with Mme. Gerster as Lucia.

—A sacred concert will be given on next Sunday evening, December 2, at All Saints' Church, Madison avenue and 129th street, for the benefit of the church.

—Parke and Searelle's new comic opera, "Estrella," was produced for the first time in America at the new Arch Street Opera House, Philadelphia, on Monday evening.

—We are told in the daily *Times* of Saturday, that at the Cincinnati Opera Festival Mme. Scalchi will be the *Fides* in "Gioconda," and will take the part of *Labiera* in "Il Profeta."

—The Loftus Opera Bouffe Company will shortly return to this country after an absence of five years, during which they announce that they have made "two complete tours around the world."

—"Desirée," a new opera by Mr. Sousa, of the United States Marine Band, Washington; the libretto by Madison Morton, of "Box and Cox" fame, and C. M. Tabor, was performed successfully in Washington.

—Mark Smith, the popular artist, has left the Hess Company and joined one of McCaull's companies. He assumes the role of the *Beggar Student* in the operetta by that name, opening in Philadelphia this week.

—Miss M. Louise Segur, the soprano, has started a ladies' singing class, under the name of "St. Cecilia Vocal Society," which meets on Wednesday afternoon at St. Chrysostom's Chapel, Seventh avenue corner Thirty-ninth street.

—Her Majesty's Opera Company gave "Lucia" at the Academy of Music, Philadelphia, on December 4, with Mme. Gerster as Lucia. On December 10 Mme. Patti will make her first appearance in Philadelphia this season.

—Mlle. Aimée and Mr. Maurice Grau's opera bouffe company will return to the Standard Theatre on December 31. This engagement will be the last Mlle. Aimée will play here in opera bouffe, as next season she will play in English comedies.

—F. W. Thursch's fourth and last organ recital at Trinity Church will take place on to-morrow (Thursday) afternoon, when the programme will include Bach's toccata in F; Batiste's offertorio, "Ste. Cécile," and Mendelssohn's third sonata.

—At a private *musical* given at Mrs. William Simon's residence, No. 246 E. Seventy-third street, on Tuesday night, a week ago, Miss Bloomfield, the young and talented pianiste; Mrs. Evelyn Hartz, soprano; Mrs. Shieder, contralto, and Chs. Werner, cello, were the soloists.

—There was an anniversary vesper service of the choirs under the auspices of the St. Cecilia Society on last Sunday evening at the Church of St. Mary the Virgin. The selections performed were from the compositions of Gounod, Barnby, Bellini, Mozart, Handel, Beethoven and Mendelssohn.

—Mrs. Anna Bulkeley-Hills, the contralto, will give a concert at the Madison Club Theatre on next Saturday evening, December 1. She will be assisted by Miss Ella Earle, soprano; Mlle. Ilonka de Ravasz, pianiste; Franz Remmert, baritone; Theodore Toedt, tenor, and a male quartet.

—The Buffalo Liedertafel gave its first concert of the season on Tuesday night of last week. The organization, now in its thirty-sixth year, is in a flourishing condition. Mr. Joseph Mischka is the director. The soloists last week were Mrs. Jesse Peterson, Miss Clara Barnes, Mrs. Heussler, and Messrs. Bowdoin and Bartlett.

—A grand operatic concert was to be given at the Philadelphia Academy of Music on yesterday (Tuesday) evening, in which Mme. Valleria, Mme. Scalchi, Signor Campanini, Signor Del Puente and Signor Novara, together with Frederick Boschwitz, pianist, were to take part. Mme. Valleria's selections were to be a duo from "Il Flauto Magico" and "Angels ever bright and fair." Signor Campanini was to sing "O tu che," from "La Forza del Destino," and "M'Appari," from "Marta." Mme. Scalchi was to give the "O quel giorno" from "Semiramide," and an aria written for her by Villanova. The quartet from "Rigoletto" was to be sung by Mme. Valleria, Mme. Scalchi, Signor Campanini and Signor Del Puente.

### Automatic Musical Instruments.

MUSICAL culture has become a powerful factor in the civilization of this country, exercising a remarkable influence upon the home-life and the young of both sexes, not alone in the large cities, where music can be heard under favorable auspices, but in the country districts, where musical organizations seldom, if ever, make their appearance, and where church music is relegated to congregational singing.

The study of music has consequently become a national question—that is to say, the nation in its social life is intensely interested in the dissemination of the art, not only for the sake of art, but for pleasure and for moral and religious purposes.

It is due to this present and constantly growing disposition of the people that the trade in pianos and organs is more extensive than the most sanguine person could have dreamed of a decade ago. In every county there are hundreds—nay, thousands—of pianos and organs, some in use, others rarely used after purchase.

It will be asked why it is said "rarely used." Simply, because there is only a small proportion of competent teachers to the large number of pupils, and no opportunity is offered to properly develop the necessary technical ability required to play with satisfaction the music these young people long for. A few lessons are taken and the task is abandoned, either because it seems too difficult or because the proper tuition is not imparted. We, therefore, repeatedly come into houses where pianos and organs are only opened when a player happens to visit.

Something had to be done to supplant this anomalous condition, and in accordance with the law of natural selection, which operates on the same principle in every phase of life, an instrument was forthcoming which adapted itself to this want.

This instrument was in its infancy like all other beginnings, incomplete, and consequently, when its novelty had worn off, unsatisfactory. Other instruments, somewhat improved, followed it, and yet these did not produce the desired and necessary effect. They were automatic; that is to say, they were mechanically automatic and automatic mechanically. A child could start them by turning a crank, and it would produce the same results that a grown person would produce—that is, it would unwind the heavy roll of paper and produce in the course of the unwinding a series of notes that would be an exact reproduction of the notes of a composition played by a machine upon an organ.

One essential element was lacking, and without this these instruments could never satisfy anyone who was anxious to be influenced by music, or to enjoy the same, and that "lacking ingredient" was—*expression*.

These mechanical instruments played the notes correctly—in fact, altogether too correctly, and never gave the compositions the required expression, without which their force and character cannot be understood or appreciated.

It was not until Professor Gally's automatic instruments were placed before the musical world for investigation, that the possibility of a revolution in this direction was recognized. Here were instruments that were no longer mechanically automatic; they were automatic in principle, but the mechanical accuracy gave way to a wonderful imitation of human intelligence, as exhibited by an artist playing upon the organ or piano.

Instead of a large bulky roll, Professor Gally applies a narrow slip of thin paper, punctured with holes not much larger than a pin-head, representing in his small instruments one or more octaves, and passing upward into use in larger instruments of four and five octaves; applied with equal success to a piano with  $7\frac{1}{2}$  octaves, and from thence attached to a large double or treble bank pipe organ, ending finally with an orchestration of the largest size, representing a full orchestra with all its instruments—all by means of this narrow, thin slip of perforated paper.

Were it possible to reproduce compositions on these various instruments by the application of this small medium, that would be in itself a wonderful achievement, but it will be admitted that it becomes marvelous when it is known and heard that every dynamic sign of a musical composition is exactly reproduced; that *ralentando*, the *ritardando*, the *crescendo*, the *diminuendo*—in fact, every *expression* is artistically reproduced.

To the incredulous we would say that it is not difficult for them to convince themselves. At No. 25 East Fourteenth street, one flight up, can be seen all these instruments, the invention of Professor Gally being applied to them with pleasure for any one interested in the subject.

Here is the instrument that will give the music-lover all that satisfaction he can gain only with incessant application, and then only after years of study and with a large outlay of money.

In this connection we will state that the advertisements of certain houses in this line of the music trade, that they have received the "highest award at the American Institute Fair," are not consistent with the facts.

The truth is, that at these humbug exhibitions there are no highest awards. The men who award prizes have not the moral courage or the knowledge to make proper awards.

In accordance with the official document issued by the American Institute, the medal of excellence is the same as the medal of merit, both being of bronze.

In Group 5 the Mechanical Orguinette Company was awarded a medal of excellence for an electrical organ not manufactured by them, and an instrument with which they have never, until the fair, been identified. For the instruments manufactured by the Mechanical Orguinette Company they received no award.

The only automatic organs that received an award, according to the official report, which we have seen, are those made by Merritt Gally.

**Professional Cards.**

**A. E. STODDARD,**  
Baritone. Oratorio and Concerts.  
Address, Steinway Hall, New York.

**JOHN BAYER,**  
Piano Instruction. Address, Steinway Hall, New York.

**F. L. BECKER,**  
Artistic Piano Tuning. References: S. B. Mills, Richard Arnold, W. F. Pecher, Edward Schuberth.  
Address: 213 E. 57th Street, New York.

**H. W. NICHOLL**  
Revises, corrects and rewrites Musical MSS., preparing and editing them for publication. Also proofs accurately read for composers and publishers. Lessons in harmony given by mail.  
Address office of the MUSICAL COURIER, 25 East 14th Street, New York.

**MR. TOM BULLOCK,**  
Tenor. Concert, Oratorio, Vocal Instruction.  
Address, Steinway Hall, New York.

**MISS ELLA WALLACE,**  
Prima Donna Soprano. Open for engagements or Comic Opera, Concerts, &c. Address MUSICAL COURIER office, 25 East 14th Street, New York.

**MISS ANNIE E. BEERÉ,**  
Concert Contralto. Address MUSICAL COURIER Office, 25 E. 14th Street, New York.

**MAX TREUMANN,**  
Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 154 East 70th St., N. Y. City.

**FREDERIC GRANT GLEASON,**  
Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.  
Address, care Hershey Music Hall, Chicago.

**LOUIS BLUMENBERG,**  
Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

**FREDERICK W. JAMESON,**  
Tenor. Oratorio and Concerts.  
Care of Wm. A. Pond & Co., 25 Union Square.

**MME. CAPPANI,**  
Vocal Teacher of Italian School, Drawing Room, Oratorio, Church and Concert Singing, Operatic Acting and Finishing for the Stage.  
No. 217 Second ave., near 13th St., N. Y. City.

**GONZALO NUNEZ,**  
Concert Pianist and Teacher of the Piano-forte.  
Steinway Hall.

**MISS LETITIA LOUISE FRITCH,**  
Soprano. Address MUSICAL COURIER, 25 East 14th Street, New York.

**EDMUND NEUPERT,**  
Piano Virtuoso. Open for Concert, Chamber Music and Musicales engagements. Instruction given to advanced pupils in the higher branches of piano-forte playing. Address Steinway Hall.

**VOGT CONSERVATORY OF MUSIC,**  
No. 19 East 14th Street, New York City.

**PROF. S. E. JACOBSON'S**  
Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

**OTTO HACKH,**  
Address Professor of Piano-forte, Grand Conservatory of Music, 46 W. Twenty-third Street; or, Augustus Haus & Co.'s Piano Rooms, 26 W. Twenty-third Street, New York.

**C. F. DANIELS,**  
Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

**MISS BELLE COLE,**  
Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concerts on his tour from ocean to ocean. GEO. COLBY, 23 E. 14th Street, New York.

**C. A. CAPP,**  
(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

**HERMANN O. C. KORTHEUER,**  
Pianist and Piano Teacher, 146 Atlantic Avenue Brooklyn, N. Y., and Steinway Hall.

**Mlle. ZÉLIA DE LUSSAN,**  
Prima Donna Soprano. Concert and Oratorio. Season of 1884-85 in Europe. Address Geo. W. COLBY, 23 East 14th Street; or residence, 137 West 49th Street, New York.

**JULIUS BERECHY,**  
Basso. Open for engagements for Concerts, Opera and Oratorios. Open for Church engagements during summer. Address MUSICAL COURIER.

**MISS GEORGINE SCHUMANN,**  
Teacher of the Piano-forte. Graduate Academy of Music, Dresden. Address Schirmer's Music Store, 35 Union Square, New York.

**LYONS MUSICAL ACADEMY,**  
Lyons, N. Y. (founded 1854). Daily lessons. Noted for furnishing excellent teachers. Imparts best modern technique and artistic execution. Address L. H. SHERWOOD, M. A., Principal.

**New York Conservatory of Music,**  
NEW YORK OFFICES ONLY AT  
5 E. 14th ST., 3d Door East of 5th AVE.  
CHARTERED IN 1865.

**THE NATIONAL MUSIC SCHOOL**  
—AND—  
School of Elocution, Modern Languages,  
Drawing and Painting.  
OPEN DAILY from 9 A. M. to 9 P. M., during the entire year.  
QUARTER BEGINS from date of entrance.

**J. H. & C. S. ODELL,**  
MANUFACTURERS OF  
Church and Chapel  
**ORGANS**

of every description, with all Modern Improvements, including their Celebrated Patent Pneumatic Composition Movement between Manuals and Pneumatic Tubular Action.

407 & 409 West Forty-second Street,  
NEAR NINTH AVENUE, NEW YORK.

**JOHN H. HESSMAN,**  
KINDLING WOOD YARD,  
174, 176, 178, 180 and 182 Bank St., N. Y.  
(NEAR NORTH RIVER.)  
SEND FOR PRICE LIST.

Physicians recommend Hickory Wood for sick-rooms.

# Falk

## PORTRAITS,

### No. 949 Broadway.

**JARDINE & SON,**  
ORGAN BUILDERS,  
319 & 320 East 39th St., New York.

LIST OF OUR LARGEST GRAND ORGANS:  
Fifth Avenue Cathedral, N. Y.;  
4 manuals; St. George's Ch.,  
N. Y.; 4; St. Paul's M. E. Ch.,  
N. Y.; 4; Fifth Avenue Pres.  
Ch., N. Y.; 3; Brooklyn Tabernacle,  
Philadelphia, 3; Trinity Ch.,  
San Francisco, 3; Christ Ch.,  
New Orleans, 3; and Pittsburgh R. C. Cathedral, 4.

**CHARLES ERBEN,**  
(Successor to HENRY ERBEN.)  
237 East 41st Street, New York.  
—ESTABLISHED IN 1824.—

Manufacturer of **ORGANS** for Church, Chapel and large and small Parlors.  
All work is guaranteed to be of the highest artistic quality, and every instrument is built with all modern improvements. The reputation of the firm since its establishment will be maintained.  
Tuning, Repairing, Remodeling, &c., promptly and satisfactorily attended to.

**CINCINNATI CONSERVATORY OF MUSIC.**  
Miss CLARA BAUR, Directress.

Vocal, Piano, Violin and Orchestral instruments; Theory, Elocution, and Modern Languages. Boarding Department for Young Ladies. Mr. George Magrath, the eminent concert pianist at the head of the Piano-forte Department.  
For Circulars send to the full address of  
Miss CLARA BAUR,  
140 Broadway, near 4th Street, Cincinnati, Ohio.

**Grand Conservatory of Music**  
OF THE CITY OF NEW YORK,  
46 West Twenty-third St., 46  
(Between Fifth and Sixth Avenues.)  
ERNST EBERHARD, Director.

Instruction in all branches of vocal and instrumental music as a science and as an art, by the most eminent masters and professors of the land, at moderate terms. Send for Annual Report.

**ESTERBROOK'S STEEL PENS**

Leading Numbers: 14, 048, 130, 333, 161.  
For Sale by all Stationers.  
THE ESTERBROOK STEEL PEN CO.,  
Works, Camden, N. J. 26 John St., New York.

**HENRY PFEIFFER,**  
Manufacturer of LADIES' and GENTS'  
**Fine Boots and Shoes,**  
825 1/2 BROADWAY, (Irving House),  
Bet. 12th and 13th Sts., NEW YORK.  
EVENING DRESS SHOES A SPECIALTY.

A TRIAL SOLICITED.  
**CENTRAL STEAM LAUNDRY,**  
105 FOURTH AVE., bet. 11th and 12th Sts.  
THOROUGH SATISFACTION GUARANTEED  
E. DEYERBERG, Proprietor.



**NEW ENGLAND CONSERVATORY OF MUSIC.**  
Furnishes unequalled facilities for instruction in Piano, Organ, Violin, Voice, all Orchestral Instruments, and Tuning. In the Art Department for Drawing, Painting and Modeling. In Modern Languages, German, French and Italian, with the best native teachers. In English Branches, Common and Higher. In the College of Oratory in Vocal Technique, Elocution, Rhetorical Oratory, Dramatic and Lyric Art. In the New Home excellent board and nicely furnished rooms can be had from \$45 to \$75 per term of ten weeks. Tuition from \$5 to \$20 for ten weeks in classes of four. Private Lessons in any Department. New Circulars beautifully illustrated free.  
E. TOURJEE, Director, Franklin Sq., Boston.

**DE LA BANTA, THE FAMOUS AND ONLY**  
Artist in Facial and Form Beautifying.  
author of "De La Banta's Advice to Ladies," gives special attention to remedying blemishes incident to artists of the stage. Eruptions, comedones (black heads), wrinkles and all discolorations removed by ladies at home. Gray or streaked hair made any shade perfectly; all fashionable shades made. Brows and lashes grown and colored. The skin bleached or darkened. De LA BANTA's new mechanical devices develop any part of the form to perfect symmetry; flesh increased or reduced safely. The rarest cosmetics for stage and society use. Elegant "make-ups" for artists, society ladies, brides and debutants. Advice to ladies, \$3.00. Consultation free. No. 1278 Broadway, Sixth Avenue and 33d Street, New York.

**TO ORGAN AND PIANO SALESMEN.—**  
An extensive dealer in Western Pennsylvania wishes to secure the services of two successful, experienced Salesmen for country work; will pay liberal salaries to reliable, energetic men. Address S. A. G., care MUSICAL COURIER, New York City.

## PATENTS

MUNN & CO., of the SCIENTIFIC AMERICAN, continue to act as Solicitors for Patents, Copyrights, Trade Marks, Copyrights, for the United States, Canada, England, France, Germany, etc. Hand Book about Patents sent free. Thirty-seven years' experience. Patents obtained through MUNN & CO. are noticed in the SCIENTIFIC AMERICAN, the largest, best, and most widely circulated scientific paper. \$20 a year. Weekly. Splendid engraving and interesting information. Specimen copy of the SCIENTIFIC AMERICAN sent free. Address MUNN & CO., SCIENTIFIC AMERICAN Office, 361 Broadway, New York.

There is no art so diverse in its application, or so prolific in its results, as the art of printing.

Bad printing is an abuse of art. It condemns the printer and works injury to him who accepts it.

# Lockwood \* Press \* Steam \* Printing \* Establishment,

—HOWARD LOCKWOOD, Proprietor.—

74 DUANE ST., NEW YORK, U. S. A.

—\* AWARDS FOR PUBLICATIONS, PRINTING AND ART. \*

PARIS EXPOSITION, 1878—Diploma of Honor.  
SYDNEY INTERNATIONAL EXHIBITION, 1879-1880—First and Special Degree of Merit; also Second Degree of Merit.  
MELBOURNE INTERNATIONAL EXHIBITION, 1880-1881—Four First Orders of Merit, two Silver and two Bronze Medals.  
ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.  
CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.  
CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.  
NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.

## FINE CATALOGUE PRINTING A SPECIALTY.

THE importance of fine work in the printing of catalogues, pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements acquires a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from a small circular to the finest catalogue or book.

LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

The undersigned will also produce, in miniature or enlarged form, by the best process yet discovered, electrotype plates of wood-cuts, price-lists, catalogues, &c., an ordinary proof-sheet being all that is necessary for their production.

HOWARD LOCKWOOD, Publisher and Printer, No. 74 Duane St., New York, U. S. A.

PAMPHLETS.  
BOOKS.  
CATALOGUES.  
NEWSPAPERS.

FINE JOB WORK.  
BINDING.  
ENGRAVING.  
ELECTROTYPING.

# THE MUSIC TRADE.

## WEBER.

### THE FACTORY CLOSED.

#### A New Management About to Assume Control.

#### A NOTE FROM FREEBORN GARRETSON SMITH.

FOR more than a week the factory of the Weber pianos has been closed and the men told that they will be notified when their services are required. In consequence of such a state of affairs at this season of the year, when all the piano factories are running on full and over time, the trade has been on the *qui vive* to know what cause was at the bottom of such an extraordinary state of affairs.

For months past it has been known in the inner circles of the trade, that the trustees of the estate of Albert Weber have been seriously troubled by the actions and the liabilities incurred by the son of the late Albert Weber. The young man who, although generous and liberal in his disposition, saw fit to associate himself with a journalistic Don Quixote, who contrived to get a large amount of money from him and in addition involve him and his father's estate.

Things had come to such a crisis, that nearly every day recorded judgments against young Weber and increased the liabilities of his father's estate, as many of the contracts made by the young man had to be (on account of the peculiar relations existing) shouldered by the estate.

In order to meet the rapidly accumulating liabilities, the firm began to sacrifice its prices, and sold its pianos far below the regular wholesale figures. Large firms like Oliver Ditson & Co., of Boston; Leiter Brothers, of Syracuse; W. F. Graves, of Castile, N. Y.; Smith & Nixon, of Cincinnati; C. G. Clemmer & Co., of Philadelphia; Sanders & Stayman, of Baltimore, and small houses like F. J. Schwankowsky, of Detroit, all of whom could, for certain considerations raise the cash, bought Weber pianos at much lower prices than were usually charged.

But the influx of all the cash these firms could raise could not ease the house, and it was constantly pushed to keep the factory and business afloat.

Something had to be done to enable the firm to manufacture without the serious embarrassment occasioned by young Weber's actions, and the rumor began to receive credence that an arrangement had been perfected with Mr. F. G. Smith, by which he, as the head of a syndicate, was to assume control of the Weber business.

We called on Mr. Smith, and he expressed himself to the effect that his position did not permit him to say anything on the subject. He said that he questioned the propriety of making any detailed statement. In fact, Mr. Smith was non-committal, and we appreciate fully the delicacy of his position, especially when we consider that he, as the manufacturer of the "Bradbury" piano, is in direct competition with the "Weber" piano, as it now stands.

Mr. Smith, however, after serious consideration, submitted the following written note to us:

"I have nothing to say in regard to any business connection with Mr. Weber. I find it takes up all my time to run and give close attention to my case manufactory, which I bought of the Messrs. Steinway & Sons, at Leominster, Mass., and my factory in Brooklyn, where I do all the fine work of my Bradbury piano, and, in addition to my manufactures, I own and run ten warerooms in different cities, with an investment of over half a million in different departments. As you see, I am pretty well invested and a pretty busy man; hands full all the time. I do not say I would not be tempted to invest in a syndicate, should one be formed."

The last sentence is the most important of the whole communication. Mr. Smith says: "I do not say that I would not be tempted to invest in a syndicate, should one be formed."

A syndicate had been formed and was ready to sign the papers on Monday last, but certain obstacles intervened and the matter was postponed. Mr. Smith casually remarked that he hoped Mr. Weber would arrange his affairs satisfactorily.

There is nothing of importance to add to this except Mr. Albert Weber's remarks to a reporter of THE MUSICAL COURIER on Monday. He said: "I know of no change to be made. I shall remain at the head of the Weber business."

How a change could have been considered without Mr. Weber's knowledge is a mystery to us. Rumor is probably correct this time.

## BEATTY'S \$30 ORGAN.

### An Illinois Physician Captured.

#### NO ORGAN AND NO MONEY.

#### Beatty Pianos and How They are Sold.

#### THE SECULAR PRESS.

SOME of our envious contemporaries, in their excessive zeal to injure us, have attempted to impress the trade with the idea that the MUSICAL COURIER had for certain reasons suspended its exposures of the Beatty system. We are sorry to interfere with the miscalculations of our esteemed contemporaries. The MUSICAL COURIER has dedicated itself to this work, and our friends may as well consider that an established fact.

We append a letter from a physician in Illinois who ordered a Beatty \$30 organ. It proves everything we have hitherto said in reference to that feature of the Beatty system:

KILBOURNE, ILL., November 21, 1883.

Editors of the Musical Courier:

I have been told to write to you and state some facts in regard to Daniel F. Beatty. I sent him \$30 for an organ. I saw his advertisement in a journal stating that he would sell organs of that style and make for the above price. I sent the \$30 about the middle of last April, and he sent me a receipt for \$30. The date of the receipt is April 30, 1883. He stated further that that was a new style and not ready for shipment—after advertising the organ, you see.

I have written to him several times since, and cannot get an answer of any kind from him. I have had others to write, but they get no more satisfaction than I do from him. I have written five or six times; I get some of his advertisements every few weeks, so that I know he has not forgotten me. I sent some of my letters in his "personal" envelopes, thinking, perhaps, he had not received my other letters. About two or three months ago I saw another advertisement of an organ for \$35. I saw the advertisement in the Chicago Herald. I wrote to Beatty and told him to send me the \$35 organ, and to send it C. O. D. for the \$5. He did not send it. Then I wrote to him to please write and give me some satisfaction, but received nothing but circulars.

I wrote about six weeks ago and asked him to please send me the money back, but he won't do that, or has not done so yet, but sent me another envelope full of circulars.

I wrote to him a few weeks ago and told him if he did not send the organ or money immediately, I would advertise him; but from all appearances he does not care for that, as he has not sent organ or money.

Please let me know what to do to get the organ or money on, and oblige, yours truly,  
F. P. ELDRIDGE, M. D.,  
Kilbourne, Ill.

Dr. Eldridge, advice in these premises is useless. According to ordinary business methods you should give your claim into the hands of an attorney—but then that would eat up about as much money as you have already thrown away. Go to a local dealer and buy an organ and put the \$30 down into profit and loss.

The next letter will give some idea of Beatty's system of selling pianos.

Mr. L. A. Jennings, of the dry-goods firm of Jennings & Howard, Addison, N. Y., writes the following letter, which explains itself. Beatty, as we all know, never made, nor does he now make, any pianos. He buys the cheapest pianos made and has his name stenciled on them.

ADDISON, N. Y., November 6, 1883.

DEAR SIR—Rev. Mr. Gates has handed me a letter from you which requests the particulars of a transaction with D. F. Beatty, of Washington, N. J. The facts are these: I ordered a piano from Mr. B. about two years ago, and inclosed with the order my check for the price of the instrument. I did not in exact words forbid the collection of the check until the piano had been secured and pronounced satisfactory, but I said to him that I sent my check instead of a draft to save the exchange in case the pur-

chase on inspection did not suit me, and gave him references in New York as well as our banks here to satisfy himself if my check was perfectly good. To my surprise he collected the check before even acknowledging its receipt, and before I had found time to request the bank not to pay it until I notified them to do so. Then the piano was not forthcoming. After repeated requests on my part either for the piano or the return of the money, I drew on Mr. B. for it through the bank. The draft came back dishonored. Before doing this, however, I had written him countermanding the order. After the return of the draft, I placed the matter in the hands of Daniel Clark Briggs, an attorney in New York city, for collection. Soon after this Mr. Beatty notified me that my piano would be shipped on a certain day, and accordingly one came to our depot, but I refused to take it or have anything to do with it in any way. In a day or so the spread for it came to my address by mail; this I also refused to take from the office. Then came a request to have the agent ship the piano back to Mr. Beatty; this also I declined to do, and notified him to look after whatever he might have at our depot himself, as it was no business of mine. He accordingly had the piano shipped back to Washington, N. J., and during the following spring or early summer I received through Mr. Briggs the amount of my check less the cost of collection, which amounted to thirty dollars or near that. It may have been more than thirty.

I will add that in all our correspondence in the matter I could never get a definite expression on the subject, beyond regrets at his inability to fill the order as promptly as he had wished and excuses for repeated delays. He never gave a reason for collecting the check, nor why he did not return the money when the order was countermanded or the draft presented for collection. These are the principal facts as nearly as I can remember.

Truly yours, &c., L. A. JENNINGS.

We notice a short note of Rev. W. O'Mahoney, pastor of St. Cecilia's Church, Warrensburg, Warren County, N. Y. In speaking of organs, he says:

"The former pastor introduced the 'Beatty' organs about five years ago, and ordered many for his parishioners, but they are all nearly useless now."

The secular press is beginning to investigate Beatty pretty thoroughly by means of our articles, which we disseminate thoroughly throughout the whole land.

The Cottage City Star says:

Daniel F. Beatty, of Washington, N. J., seems to be getting into trouble. He advertised the "new style No. 700" organ for \$35 in cash, and when one is sent for he wriggles and squirms, and offers a substitute for an additional \$20. In one instance—that of a clergyman in Scituate—no organ is as yet forthcoming, though the cash has been paid over two months. We have heard several complaints lately ourselves about this same man.

The Weekly Expositor, Camden, Ind., November 15, says:

That prince of frauds, Daniel F. Beatty, who advertises organs extensively, by "confidential" circulars, "special offers," &c., is at last being shown up in his true colors by THE MUSICAL COURIER, of New York. The safe plan is to have nothing whatever to do with him or his instruments, which are of an inferior order. The Expositor long since refused to publish his advertisements, as it does those of all other known frauds. For further particulars call at this office.

The Plaindealer, Bath, N. Y., November 10, says:

THE MUSICAL COURIER is showing up Daniel F. Beatty, the organ manufacturer, as a fraud. We have never seen one of Beatty's organs, but are led to suspect that a good organ is not sold for the price he offers his. Any one wishing to purchase musical instruments should get them of home dealers, and then they can see just what they are buying, and, as in everything else, the best is always the cheapest.

The list of secular papers that have seconded THE MUSICAL COURIER in its efforts in behalf of honest organs and the honest organ trade is found appended.

The Washington Post.....Washington, D. C.  
The South Shore Herald.....Scituate, Mass.  
The National Educator.....Allentown, Pa.  
The Riverhead News.....Riverhead, N. Y.  
The Add-Ran (Hood County, Tex.) Student.....Add-Ran, Tex.  
The Dubuque Independent.....Dubuque, Ia.  
The Nebraska Watchman.....Omaha, Neb.  
The Cottage City Star.....Cottage City, Mass.  
The Weekly Expositor.....Camden, Ind.  
The Bath Plaindealer.....Bath, N. Y.

This is the most effective work ever done in this good cause. More to come.

Dealers are specially requested to show these articles in THE MUSICAL COURIER to their local editors and request them to reproduce them or parts of them in their papers. The newspapers in the above list are read by thousands of people, and the articles about Beatty taken from THE MUSICAL COURIER and reprinted in the columns of these

# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.



Known everywhere, and sold by the trade as in all respects first-class instruments.

## NEW ENGLAND

## Cabinet Organs

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

## NEW ENGLAND ORGAN COMPANY

Chief Offices, 1299 Washington Street, Boston, Mass.



## GUILD PIANOS

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,

682 Washington Street,

BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—Journal.

"We recommend as being in every respect reliable and satisfactory."—Oliver Ditson & Co.

NEW ENGLAND AGENCY

STEINWAY & SONS & HAINES BROS.

PIANOS,

M. STEINERT & SONS,

194 Tremont Street, Boston, Mass.

Important to Organ Manufacturers.

KANTNER'S

ADJUSTABLE ORGAN STOP-ACTION.

Pronounced by practical Organ Builders the most complete action ever made. Simple, Durable, Convenient and Cheap. Material furnished only. Address for illustrated circulars and terms to W. C. KANTNER, 437 Penn St., Reading, Pa.

\$66 a week in your own town. Terms and \$5 outfit free. Address H. HALLETT & Co., Portland, Maine.

## DECKER BROTHERS'

MATCHLESS

## PIANOS

33 Union Square, N. Y.

SYMPHONY.

Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

Wonderful Power,  
Beautiful Effects.

Seventy-five other new and beautiful styles now ready and shown in New Catalogue. A postal card will get it.

WILCOX & WHITE ORGAN CO.,  
Meriden, Conn.

SYMPHONY.

A. HAMMACHER.

WM. SCHLEMMER.

C. F. GOEPEL.

## A. HAMMACHER & CO.,

209 BOWERY, NEW YORK,

Manufacturers of and Dealers in

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

## PIANO-FORTE HARDWARE,

Send for our New Illustrated Catalogue.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

# PALACE ORGANS

## THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequaled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

papers neutralize all of Beatty's advertising in their respective sections.

NOTE.—Dealers and agents will please forward to the office of THE MUSICAL COURIER all names of parties that have complaints against Beatty.

Also, send newspapers from your section that reprint the articles that have appeared in THE MUSICAL COURIER.



THE TRADE LOUNGER.

It is quite a commentary upon the unsophisticated condition of human nature when a man like Freund is occasionally pointed out as a bright luminary in journalism, while most any freshman would, upon analysis of the man's career, discover him to be simply a shrewd fellow, like thousands of other men in every land. But shrewd fellows sometimes make asses of themselves, to a greater or less degree, as Freund did last week, when he reprinted the disgraceful contract he made with Beatty, which first appeared in this paper, with which he sold out the entire legitimate organ trade of this country.

Trying to explain this contemptible barter away only makes it worse. He jumps from the frying-pan into the fire. In order to show with *prima facie* evidence how complete was made the transfer of Freund's columns to Beatty, I hereby reproduce a letter written by Freund to Beatty. Beatty, who is not a cash purchaser, was willing, however, to raise the money for this purpose quick enough.

Here is the additional evidence of Freund's system which he tries to explain away, taking it for granted that the organ trade of this country consists of a lot of imbeciles:

MAY 28, 1883.

Hon. Daul, F. Beatty:

DEAR SIR—Your Mr. Roberts has called here and received bills for reading notices and advertisements inserted. Under the contract you should have used amount of advertising due you before expiration of contract, June 15. This you have failed to do, although we have repeatedly requested you to send copy for said advertising. However, we will honor your orders for advertising up to the amount still called for on condition that it is taken out within three months from date.

I note your promise to send check. If you had been as prompt

to send your advertising as you have been to pay for it, there never would have been any trouble.

As regards the value of the advertising to you, that is a question that need not be discussed now, as I hold your verbal and written admission to the value of the paper, and the benefit that accrues to you from the possession of its good-will.

This issue (June 2) contains a paragraph which I trust will please you. Respectfully yours, JOHN C. FREUND.

\*\*\*\*\*

Read the last paragraph carefully, and note what a sycophant Freund was to Beatty. Not satisfied with giving Beatty the full benefit of the advertisement, he volunteers to give him paragraphs "which I trust will please you."

Any attempt of Freund to explain this Beatty contract and alliance will make as great an ass of him as to try to explain the following article, written about the same time (May 17, 1883).

\*\*\*\*\*

In referring to his *Daily*, he says:

"The enterprise has been so successful that its projectors have determined to place it upon a larger basis; with that purpose, the *Daily Publishing Company* has been formed and incorporated with a capital of \$500,000, in 5,000 shares of \$100 each. This company will commence the publication of *Freund's Daily*, as an afternoon one-cent Democratic paper, on October 1. During the intervening period between this date and the present time, the publication of the paper will be suspended, to enable the management to make such arrangements, &c., &c."

"JOHN C. FREUND."

[I do not care to publish the whole rubbish. I am awaiting the issue of that \$500,000 paper. By the way, how disgusting this manifesto reads in view of subsequent facts. And yet there are some men in the music trade ready to advertise with this man again. How strange!]

The whole proceedings were so utterly absurd that the New York *Tribune* could not refrain from making these remarks:

"IRISH DEMOCRATIC LOGIC.—*Daily Music and Drama* was the name of a trade paper which, filling a certain peculiar field, met for a time with considerable sale and advertising patronage. Its name was afterwards changed to *Freund's Daily*. Last week the paper suspended publication. Its demise was announced as 'a temporary suspension until October next' of an 'enterprise which had been so highly successful' as to 'determine its projectors to place it on a larger basis' as 'an afternoon one-cent Democratic paper,' with a 'capital of \$500,000 in 5,000 shares of \$100 each!' Suspension is certainly an Hibernian method of signaling a newspaper's success."—*N. Y. Tribune*, May 23, 1883.

I shall be obliged to cease all notice of Freund in the future, unless I intend to make THE MUSICAL COURIER a comic paper.

\*\*\*\*\*

To change the subject, I will give an account of a successful career, the result of a combination of elements in a man, all of which are to be admired. I refer to C. D. Pease, the piano manufacturer. I recently visited his large factory and was astonished at the extensive business he is now controlling.

\*\*\*\*\*

I have known Pease about ten years, and have incidentally watched his progress. He began manufacturing pianos in 1873 in the rear of the dwelling he then occupied on West Thirty-sixth street, between Tenth and Eleventh avenues.

(He now resides in a handsome, brown-stone dwelling on West Forty-eighth street, his own property, which he reconstructed to suit his taste.) After one year he took a small place on West Twenty-seventh street, between Seventh and Eighth avenues, where he was able to turn out a few pianos per week. For several years he worked along gradually and steadily, doing nearly all the outside work, attending to office duties, purchasing material, and finishing pianos, and as he is a practical piano-builder, the work was satisfactorily done.

\*\*\*\*\*

Two years after that his business had assumed large proportions, and he moved to a building on Seventeenth street, near Seventh avenue, where he made in the neighborhood of a dozen pianos per week. He found, after a few months, that his pianos were rapidly becoming favorites with large firms all over the country, and that, in order to meet the demands for them, he must build a factory commensurate with future prospects. He therefore purchased the ground his present factory is erected on and at once began building. The factory has a front of 60 feet by 100 feet in depth, 8 stories, and is one of the largest and most complete factories in the city to-day, averaging an output of 50 pianos per week, and every inch of ground and every brick belongs to Pease. In fact, all his property is clear, as he does not take kindly to mortgages.

\*\*\*\*\*

"How much do you think Pease is worth?" asked a manufacturer of me the other day. "It's none of my business," I replied, "to examine into a man's affairs; but in round numbers, I think I can say, without damaging Pease at all, that he is worth nearly \$500,000 now. I know he has several handsome investments in addition to his property and his cash, which is always plentiful." Such is the case. He never speaks about these matters anyway, and is known for his retiring disposition and his untiring energy.

\*\*\*\*\*

During the past few years his pianos have been vastly improved. I examined and played upon his two new uprights, styles 7 and 8. The case-work looks neat and artistic, and very attractive in a wareroom; but I was surprised at the tonality of the pianos. In this direction Pease has gone ahead of some of his contemporaries in making an upright with large round tone and sympathetic touch, which can readily be sold.

\*\*\*\*\*

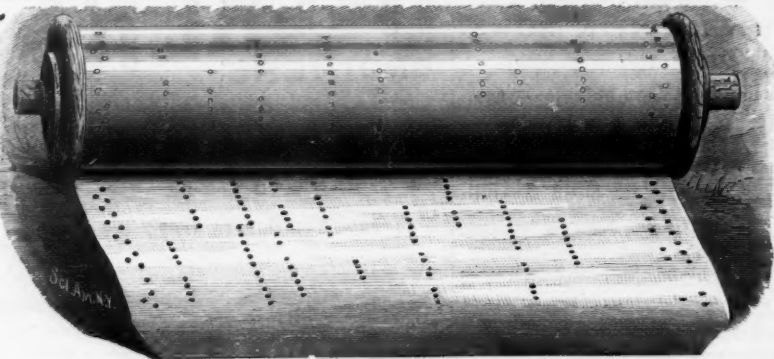
Pease is one of the most popular piano manufacturers in New York city, and his rapid success has not changed his habits and inclinations. He is just as deeply interested in his pianos as he always has been, and can be found in his factory at all times superintending the manufacture of his instruments with the same care as he did six, eight and ten years ago.

—A new upright has just been introduced by Horace Waters & Co., designated as style 41. The scale is entirely new, the result of several experiments which have been very successful, as the instrument has a powerful and, at the same time, liquid tone, running even throughout the entire scale. The touch is pliant and sympathetic. Special pains seem to have been taken to make the piano the best production of the factory of Horace Waters & Co., and the firm has undoubtedly produced its best specimen of piano construction.



RETAIL  
PRICE,  
\$75.

Satisfactory  
Margins for the  
Trade.



MUSIC, of FULL ORGAN RANGE, only eight and one-half inches wide, containing not only the notes, but also perforations for the EXPRESSION which operate the stops and swells. The best toned Reed Organ in the world.

Prof. M. GALLY, 25 EAST 14th STREET, NEW YORK.

## Trade Notes.

—A patent has been granted to L. C. Therrien for stringing pianos. No. 288,279.

—Mr. Thayer, of the Fort Wayne Organ Company, starts from Fort Wayne to-day for the South and East.

—The Wilcox & White organ received the highest and only award for organs at the Louisville Exposition.

—Judgment against A. Weber, in favor of First National Bank of Westport for \$1,256.31, recorded November 24, 1883.

—The Behning pianos received first prize at the Louisville Exposition. The notification is now on file in Behning's office.

—Mr. Augustus Baus has returned from his Western trip. He sold a large number of pianos, and established agencies at all important points.

—A Henry Erben organ, in one of the lodge-rooms of the Masonic Temple, was destroyed by the fire that occurred in the building last Saturday.

—In mentioning the Mason & Hamlin upright pianos on exhibition at the Amsterdam Exposition, the *Leipziger Zeitschrift für Instrumentenbau* makes the following comments: "The tone of these pianos is beautiful, the treble being charming. We hope

the firm will have the same great success in the manufacture of pianos which it has already achieved in the other field." The action is highly praised.

—Mr. W. N. Storer has severed his connection with the Geo. Woods Company. It is expected that Mr. F. H. March will be made treasurer of the company.

—Ernst Gabler & Brother are making a new scale square piano, with agraffes, three strings in treble, for which the firm receive more orders than it is able to fill at present.

—T. F. Kraemer & Co. have made a shipment of various styles of their upright and grand piano covers to Hamburg, Germany. The firm is doing a large trade in the higher grade of piano covers.

—Phillips & Crew, of Atlanta, Ga., are pushing the "Knabe" piano with great vigor. In the festival number of the *Atlanta Constitution* the firm publishes a list of 100 prominent citizens who have purchased Knabe grand, upright and square pianos. A Knabe grand was used at the musical festival.

—The "Carpenter Organ Instructor," issued by E. P. Carpenter, Foxcroft, Me., gives an interesting history of the organ, a full explanation of organ-stop work; how stops are made and used; registration is fully explained, and a good many musical

points besides are discussed. It is a valuable book for reed organ students.

—A. Waldteufel, of San José, Cal., will open a music store at No. 737 Market street, San Francisco, Cal., in business in conjunction with his San José. Waldteufel is very active and energetic.

—Strauch Brothers, the well-known manufacturers of piano actions, have bought the 75 horse-power engine now on exhibition at the American Institute Fair, which they will place in their new factory when completed.

—Miss Edith M. Johnston, daughter of Mr. R. A. Johnston, of the Louisville branch of D. M. Baldwin & Co., is to be married at her parents' residence in Louisville, Ky., on Thursday, December 13, to Mr. Calvin N. Caldwell. Good luck!

—Haines Brothers have issued a handsome autograph brochure containing the fac-similes of the signatures of all the artists who have given them testimonials. The chief names are:

Adelina Patti.	Antonio F. Galassi.	Emma Abbott.
Etelka Gerster-Gardini.	Emili Ambre.	Hope Glenn.
Emma C. Thursby.	Alfred H. Pease.	Giuseppe Del Puente.
Maurice Strakosch.	Christine Nilsson.	P. Brignoli.
Marie Marimon.	Alwina Valleria.	P. Ferranti.
Italo Campanini.	Sofia Scalchi.	Ole Bull.
Anna de Belocca.	Clara Louise Kellogg.	

# EMERSON PIANO CO.

"THE BEST IS NONE TOO GOOD."

WHAT WE RECOMMEND WILL RECOMMEND ITSELF.

WAREROOM 159 TREMONT STREET, BOSTON, MASS.

## JAMES & HOLMSTROM, 233 & 235 E. Twenty-first St., NEW YORK.

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

WE MANUFACTURE —  
Grand, Upright and Squares.

## EDWARD SCHUBERTH & CO., —23— UNION SQUARE, NEW YORK.

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipzig; C. F. PETEAS, Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipzig (Volks-Ausgabe), etc., etc. Catalogues sent free upon application.

## MUNROE ORGAN REED CO.,

—MANUFACTURERS OF THE—

## MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

No. 25 UNION STREET, WORCESTER, MASS.

## GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

## FRANCIS NEPERT,

—MANUFACTURER OF—  
FINE PIANO STOOLS



—ALSO—  
Music Racks and Stands.

Fleece, Felt and Embroidered Cloth Piano Covers, for Grand, Square and Upright Pianos.

Scarfs with Fronts for Uprights, A SPECIALTY.

The Oldest and Largest House in the Trade

390 CANAL ST., near West Broadway.

New Catalogue and Price List sent on application.

## The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

1129 CHESTNUT ST., PHILADELPHIA.

## BRIGGS'S

OLD AND RELIABLE

## Piano Stool

MANUFACTORY,

PETERBORO, N. H.



## SCARFS

—WITH—  
Fronts for Upright Pianos.

(Patented Jan. 9, 1883.)  
Piano Cover Makers and Dealers are Cautioned not to Infringe.

MUSIC RACKS,  
Orchestra and Conductors' Stands,  
Artist's Busto and Stools,  
Improved Covers for Grand, Square and Upright Pianos.



CATALOGUE MAILED FREE.

T. F. KRAEMER & CO.'S Embroidery Bazaar, 3 Doors West of Steinway Hall  
103 EAST FOURTEENTH STREET, NEW YORK.

# STULTZ & BAUER MANUFACTURERS OF Upright and Square Pianos,

Factory and Warerooms, 701, 703, 705 & 707 FIRST AVENUE, NEW YORK.

Send for Catalogue and Price List.

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.



Gold Medal at the World's Fair, Vienna, 1873.

# STECK

Gold Medal at the World's Fair, Vienna, 1873.



Has received the Highest Honor ever obtained by any Piano Manufacturer for

## GRAND, SQUARE and UPRIGHT PIANOS,

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers."

FACTORY, 34th St., bet. 10th & 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.

# ✦ A LETTER TO SOHMER & CO. ✦

MERIDEN DE YUCATAN, MEXICO, November 5, 1883.

Messrs. SOHMER & Co., New York.

GENTLEMEN: I have the pleasure of ordering a Cabinet Grand No. 8, per your Catalogue. We have but one of your instruments in this city, a Cabinet Grand No. 9; it has been in constant use for two years, and has withstood this trying climate perfectly. Square Pianos are not in use, but Grands and Uprights of English, German and French manufacture. Very few are of American make.

Having heard your Piano frequently, I give it the preference over other instruments as regards volume, purity and richness of tone, together with solidity of construction. I have had Pleyel's, Collard & Collard, and Herz's Pianos, but think your Cabinet Grands unequaled. I think that during the coming year your manufactory will send to this city and country a number of instruments. Hoping to receive the Piano ordered, by return steamer, I remain,

Your obedient servant,

J. M. TAPPAN, M. D.

## C. C. BRIGGS & CO.

— MANUFACTURERS OF —

**UPRIGHT AND SQUARE PIANOFORTES.**

BEST MATERIALS,

**FINEST TONE,**

LATEST DESIGNS,

—AND—

FIRST-CLASS WORKMANSHIP.

THE SUCCESS OF THE "BRIGGS" PIANO  
HAS BEEN UNPRECEDENTED.



**AGENTS WANTED**

— FOR THE —

Sale of our Pianos  
West and  
South.

✉ SEND FOR PRICE LIST.

No. 1125 WASHINGTON STREET, BOSTON, MASS.

# THE SMITH AMERICAN ORGAN COMPANY

—OFFER A VARIETY OF—

## Beautiful and Serviceable Styles for Public and Private Uses.

*The Instruments of this Company have stood the test of time. They are everywhere known as the most beautiful in tone, and thorough in workmanship.*

✎ CORRESPONDENTS WILL GET PRECISELY WHAT THEY ORDER, AND NOT BE URGED TO TAKE SOMETHING ELSE. ✎

The oldest Organ Company in the  
United States.

The first to make Cabinet Organs  
on the plan now generally  
followed.

Over ONE HUNDRED THOUSAND  
Organs made and sold in  
thirty-one years.

Proverbial for sweetness of tone,  
and for thoroughness of  
construction.

Prominent in all the great markets  
of the world.

NOVELTIES PROMISED for 1884.



### —THE CONNOISSEUR.—

*Specially Made for Professional Musicians.*

UNRIVALED FOR CONCERT PERFORMANCES.

THE CONNOISSEUR ORGAN is, beyond doubt, by its beauty of design, its facilities for extraordinary effects, and its wonderful combinations and power, the most complete one-manual organ ever manufactured. It is capable of producing many of the effects of a double-manual instrument—and a great many more. That is to say, it has facilities for the representation of orchestral music, operatic transcriptions, and other fantasias for concerts, possessed by no other instrument whatever.

The *case* of the CONNOISSEUR has been closely imitated, but its peculiar power and facilities are covered by patents, and are inimitable,

Beautiful Organs for Music and  
Drawing Rooms.

In harmony with prevailing styles  
of furniture.

Excellent Organs for Chapels and  
Sunday Schools.

Powerful and complete Organs  
with two manuals and full  
Pedal Bass. The only  
approach to the  
pipe Organ.

Students' Organs with Pedal Bass.  
(Nearly Ready.)

"Victoria" Organs, fully polished.  
Chapel Organs and Connoisseurs  
in English oak, to order.

CATALOGUES SENT UPON APPLICATION. CORRESPONDENCE SOLICITED.

Special Connoisseur Circulars for the Musical Profession.

FACTORIES AND PRINCIPAL OFFICE, BOSTON, MASS.

Branch Houses in LONDON, ENGLAND (59 Holborn Viaduct and 157 New Bond Street), and in KANSAS CITY, MO.

# THE SMITH AMERICAN ORGAN COMPANY.

# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI  
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

## HAINES PIANOFORTES

are AT PRESENT used and endorsed by the very best OPERATIC AND CONCERT COMPANIES, ARTISTS, MUSICIANS, THEATRES, and the MUSICAL PUBLIC GENERALLY, throughout the United States, Canada and Europe.

HAINES BROTHERS,  
MANUFACTURERS,  
No. 97 Fifth Avenue,  
NEW YORK.



THE  
**TABER**  
ORGAN CO.  
FACTORY,  
Worcester, Mass.

## F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,  
NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

\$5 to \$20 per day at home. Samples worth \$5 free. Address STINSON & Co., Portland Maine

\$79 A WEEK, \$12 a day at home easily made. Costly outfit free. Address TRUE & Co., Augusta, Maine.

## CRANE & CHAPUIS,

13 University Place, New York.

PIANO FELT MANUFACTURERS.

## BENT PIANOS

SQUARE AND UPRIGHT.

Best Medium-Priced Pianos in the World.

MANUFACTORY, 453 WEST 36th STREET, NEW YORK.

Write for Catalogue and Prices to R. M. BENT & CO.

## SMITH AMERICAN ORGANS

— AND —

**PIANOS  
ARE THE BEST.**

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE  
SMITH AMERICAN ORGAN CO.,  
BOSTON, MASS.

## KNABE Grand, Square and Upright PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNFOUNDED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

**WM. KNABE & CO.**

WAREHOUSES:

112 Fifth Avenue, New York.

204 & 206 W. Baltimore St., Baltimore.

**A. CORTADA & CO.,**  
23 EAST 14th ST., NEW YORK,

Importers and Publishers of Music.

Pianos and Organs for Sale and to Rent.  
Dealers in all kinds of MUSICAL INSTRUMENTS and MUSICAL MERCHANDISE.

THE WORLD-RENOUNDED

## HENRY F. MILLER

### PIANO-FORTES

Have met with a phenomenal success in the Concerts of the Great Pianists in Boston, Philadelphia, Cincinnati, St. Louis, Chicago, Cleveland, &c.

WM. H. SHERWOOD,  
CARLYLE PETERSILEA,  
FRANK GILDER,  
S. LIEBLING.

LOUIS MAAS,  
CONSTANTIN STERNBERG,  
CHARLES KUNKEL,  
HENRIETTA MAURER.

EDMUND NEUPERT,  
GUSTAVE SATTER,  
CALIXA LAVALLEE,  
EDWARD B. PERRY.

WAREHOUSES:

No. 611 WASHINGTON STREET, BOSTON, MASS.

## GEORGE P. BENT, CROWN ORGANS.

CHICAGO:

81 and 83 Jackson Street.

KANSAS CITY:

1304 St. Louis Avenue.

## HUNER PIANOFORTES, SQUARE and UPRIGHT.

— MANUFACTURED BY —

JOHN F. HUNER, 511, 513 & 515 W. 42d St., N.Y.

## CHRISTIE UPRIGHT AND SQUARE PIANOS

Send for Catalogue and Prices.

CHRISTIE & SON, 239 to 223 W. 36th St., N.Y.

## B. F. BAKER Upright Piano.

THE BEST PIANO FOR DEALERS TO HANDLE.

486 Harrison Ave., Boston, Mass.

## BILLINGS PIANOS

MANUFACTURED BY

BILLINGS & RICHMOND,

Factory, - 124 & 126 West 25th Street.  
Warehouses, - 21 East 14th Street,  
NEW YORK.

## C. REINWARTH, PIANOFORTE STRINGS,

114 East 14th St., New York.

## SPOFFORD & CO.,

Piano and Organ Hardware,  
DOLGEVILLE (Herkimer Co.), N. Y.

## HORACE WATERS & CO. PIANOS and ORGANS.

AGENTS WANTED.

Warehouses, 124 Fifth Ave.  
Factory, Corner Broome and East Streets  
NEW YORK.

Send for Prices of the **PACKARD ORGAN** Manufactured by the  
FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

**ERNEST GABLER & BROTHER** GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1864. —  
Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

**E. P. CARPENTER ORGAN CO.**

REMOVED FROM WORCESTER, MASS.  
FACTORY, FOXCROFT, ME.

MAXIMUM QUALITY. MINIMUM PRICE.

—\* THE BEST ORGAN FOR THE DEALER. \*—

**CABLE & SONS,**

— MANUFACTURERS OF —

Square and Upright Pianos.

Factory, 552 to 554 W. 38th Street, New York.

SPECIAL CASH PRICES.

**WM. SCHAEFFER,**

MANUFACTURER OF

Square and Upright Pianos,

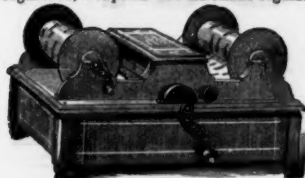
456 West 37th Street, New York.

WONDERFUL INSTRUMENTS!!

On which any one can play.

**THE MCTAMMANY**

Organettes, Melopians and Automatic Organs.



Send for Circulars, Catalogues of Music, etc.

**J. MCTAMMANY, Jr.**

Inventor & Manufacturer. Worcester, Mass., U.S.A.

AGENTS WANTED.

**BOSTON**  
Musical Instrument Manufactory.

Send for Catalogue and Price List.



**BAND INSTRUMENTS.**

71 Sudbury Street, Boston, Mass.

ESTABLISHED 1847.

**SAMUEL PIERCE,**  
READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD  
**Organ Pipes**

The very best made in every respect.

A specialty made of turning the Highest Class  
VOICED WORK, both Flue and Reed.  
Is also prepared to furnish the best quality of Organ  
Keys, Action, Wires, Knobs, &c.

**IVERS AND POND**  
PIANOS  
STANDARD OF EXCELLENCE

WE MANUFACTURE  
Grand, Upright and Square

**PIANOFORTES**

OF HIGHEST GRADE ONLY.

And desire active and responsible dealers in all parts of  
the country where we are not represented.

Catalogues and prices mailed upon application.

**IVERS & POND PIANO CO.**

597 Washington Street, Boston, Mass.

**STRAUCH BROS.,**

— MANUFACTURERS OF —

Grand, Square and Upright

**PIANOFORTE ACTIONS.**

Nos. 116 & 118 Gansevoort St., Cor. West St., New York.

**"BEHNING" PIANOS,**

GRAND, SQUARE AND UPRIGHT.

Warerooms, No. 15 East Fourteenth Street, NEW YORK.

**OPERA PIANO.**

A small upright, 7½ octave, full iron frame, &c.;  
unique and artistic style of case, and full tone

Catalogue and prices upon application.

Manufactured by PEEK & SON, 124 & 126 West 35th Street, NEW YORK.

CORRESPONDENCE SOLICITED FROM ALL PARTS OF THE GLOBE. CIRCULARS MAILED ON APPLICATION.

**ITHACA ORGANS**

Are wafted triumphantly into brilliant ascendancy over all others,  
through their nightingale sweetness and unexampled durability, actually  
growing better with use, therefore warranted for ten years.

SWISS CHIMES A SPECIALTY.

Novelty in styles a great feature.

**THE ITHACA ORGAN AND PIANO CO.**

Office and Factories, ITHACA, N. Y.

J. HAYNES, General Traveling Agent.

New York City Warerooms,

No. 26 West Twenty-Third Street. A. BAUS, Manager.

**PATENT DUPLEX PIANOS.**

The Wonder of the Musical Age.

The only Piano in the world that can boast of Six Unisons, two com-  
plete sounding-boards, two full iron frames, developing a marvelous  
system to resist strain and climatic effects, therefore warranted for twenty  
years, and rendering a grandeur and originality of tone which must bring  
the Duplex rapidly to the front.

**AUGUSTUS BAUS & CO.,**

Highest Standard of Excellence. Lowest Possible Prices. Correspondence solicited. Agents wanted everywhere.

WAREROOMS: 26 WEST TWENTY-THIRD ST., NEW YORK.

Manufacturers of **PIANOFORTES.**

**E. G. HARRINGTON & CO.,** MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and  
Finish, as well as in Volume, Purity and Sweetness of Tone.

**Square & Upright Pianofortes.**

FACTORY and WAREROOMS: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

**THE BAY STATE ORGAN** UNRIVALED FOR  
Quality and Volume of Tone.

DO NOT FAIL TO CORRESPOND WITH  
THE MANUFACTURERS.

C. E. HUNT & CO., 101 BRISTOL STREET, BOSTON, MASS.

# STEINWAY

## Grand, Square and Upright PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**  
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

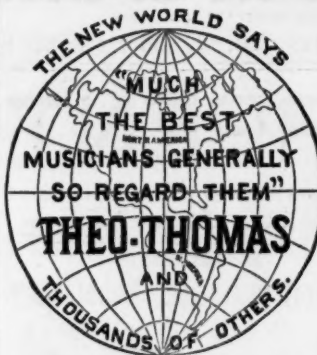
Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,  
Long Island City, opposite 120th Street, New York City.

# MASON & HAMLIN ORGANS.

A cable dispatch announces that at the International Industrial Exhibition (1883) now in progress (1883) at AMSTERDAM, NETHERLANDS, these Organs have been awarded the

**GRAND DIPLOMA OF HONOR,**  
Being the VERY HIGHEST AWARD, ranking above the GOLD MEDAL, and given only for EXCEPTIONAL SUPER-EXCELLENCE. Thus is continued the unbroken series of triumphs of these Organs at EVERY GREAT WORLD'S INDUSTRIAL EXHIBITION FOR SIXTEEN YEARS, no other American Organs having been found equal to them in any. The record now stands:

PARIS, 1867.	VIENNA, 1873.	SANTIAGO, 1875.	PHILA., 1876.	PARIS, 1878.	MILAN, 1881.	AMSTERDAM, 1883.
FRANCE.	AUSTRIA.	CHILI.	U. S. AMERICA.	FRANCE.	ITALY.	NETHERLANDS.



A NEW ILLUSTRATED CATALOGUE FOR 1883-4 (dated October, 1883) is now ready, and will be sent free, including MANY NEW STYLES—the best assortment and most attractive Organs we have ever offered. One Hundred Styles are fully described and illustrated, adapted to all uses, in plain and elegant cases in natural woods, and superbly decorated in gold, silver and colors. Prices, \$22 for the smallest size, but having as much power as any single Reed Organ, and the characteristic MASON & HAMLIN excellence, up to \$200 for the largest size. Fifty styles between \$100 and \$200. Sold also for Easy Payments. Catalogues free.

**THE MASON & HAMLIN ORGAN AND PIANO CO.,**

154 Tremont St., Boston 46 East 14th St. (Union Square), New York; 149 Wabash Ave., Chicago.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

# C. C. BRICCS & CO.

Upright and Square Pianos.

1125 WASHINGTON STREET, BOSTON, MASS.

# BEHR BROS. & CO

292 to 298 Eleventh Avenue,  
NEW YORK CITY.

Patent Cylinder Top Upright Pianos

Cor. West Twenty-Ninth St.,  
NEW YORK CITY.

# CEO. WOODS CO.,

UPRIGHT PIANOS.  
PARLOR ORGANS.

No. 608 Washington Street, Boston, Mass.

# C. KURTZMANN Grand, Square & Upright PIANOFORTES

Nos. 106, 108 & 110 BROADWAY,  
BUFFALO, N. Y.

# HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro,  
Abt, Paulus, Titiens, Heilbron and Germany's  
Greatest Masters.

WAREROOMS: 436 Washington Street, Boston; 20 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.,  
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

—\* ESTABLISHED 1843. —\*

# WOODWARD & BROWN,

Pianoforte Manufacturers,

No. 175 A TREMONT STREET, BOSTON, MASS.

# McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address E. McCAMMON, Cor. Broadway and North Ferry Street Albany, N. Y.  
Only Successor to BOARDMAN, GRAY & CO.

**CHASE**  
**PIANOS**

HAVE NO SUPERIOR

The Trade Invited to Test  
Quality and Price.

CHASE PIANO CO.,

Manufactory and Warerooms.

RICHMOND, INDIANA.

**CHASE**  
**PIANOS**

